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Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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REPUBLIC TV SALES ROUNDLY CONDEMNED BY EXHIBITION

The sale by Republic Pictures of 104 features to television has brought forth the following statement from the office of Wilbur Snaper, president of Allied States Association:

"It is with regret that we view the action of Republic in its sale of pictures made for motion picture theatres to television. One of the most important factors in the sales equation is goodwill and with one move Republic may very well have destroyed that factor. They certainly can no nothing but harm to the industry as a whole."

That the exhibitors throughout the country are irked to a considerable degree by Republic's TV deal is reflected in the statements that have appeared in a number of organizational bulletins.

The Allied Theatre Owners of Indiana had this to say in its December 22 bulletin:

"Tempering any great optimism about 1953 is the news that Republic has sold 104 of its features released from 1937 to 1948 to WCBS-TV. If TV is competition to the theatres, and the opinion polls are predominately that it is, then every new source of motion picture theatre type product is going to intensify that competition. Admittedly not as good product, but still product that you have to charge for that the patron can get at home for free. Republic's 'Hurricane Smith' with Ray Middleton and Jane Wyatt (a picture sold to TV) may not be as good as Paramount's 'Hurricane Smith' (released about a month ago) but it can have only one effect on theatre grosses.

"How fast other companies sell product made for theatres and paid for by the theatre customers to TV is a matter of simple arithmetic. As long as theatre sales plus TV sales is greater than theatre sales only, product will go to TV. When a distributor who sells to TV finds that the revenue from his theatre customers drops further than his TV gain, then he will stop selling TV. It's that simple. Of course, we are not talking about companies that use their facilities to make pictures exclusively for television exhibition."

The Allied MPTO of Western Pennsylvania had this to say in its December 19 bulletin:

"Unfortunately, Mr. Yates has seen fit to sell another large block of films for exhibition on TV. . . . It is too bad that Mr. Yates feels it necesessary to compete actively with the industry that made Republic what it is today. We all remember Steve Brodie's swift action on this matter when protest was made to him by exhibitors. One wonders why Messrs. Yates and Collins apparently feel differently."

In a biting statement under the heading of "Extra-Curricular Activities," Charlie Jones, secretary of the Allied Caravan of Iowa and Nebraska, had this to say:

"In these days when showmen take on odd jobs, deliver mail, drive school buses, sell insurance and peddle electronic potato peelers door to door, it is a situation bespeaking the critical state of small-town show business. Take heart, boys! You are not the only ones who apparently need to augment the old income with a few filthy bucks from outside activities. Republic Pictures just took on some outside activties, too. For $200,000 Republic last week closed a deal with WCBS-TV for 104 feature pictures released through the 1945-48 period. That just goes to show that we all are in the same boat in this industry. Even the producers are hurting to the extent that they take on outside activities. BUT, they still want to sell you THE QUIET MAN. Let's keep Republic in business. Let's keep on buying their pictures. They must need the revenue desperately to keep on selling what they sell to us to our mortal enema—and we didn't misspell it."

Harry Brandt, president of the Independent Theatre Owners Association and head of the Brandt circuit, which he claims is Republic's best customer in the New York metropolitan area, was particularly resentful. *Variety* quotes him as saying:

"I wonder what Republic's sales manager is going to get in film rentals from theatres now? If he wants to sell to theatres, he'll have to ask for the same terms he's getting from TV. Any deal will have to be on the same basis, for the same money, based on the number of people who'll see the pictures. If Republic didn't get film rentals from theatres, where would it get the money to produce pictures and accumulate the backlog it is now selling to TV? Can it turn out a new picture for $2,000?"

The resentment of the exhibitors in this matter is understandable and justified, for even if the pictures Republic has sold to TV are of no further value to the theatres their showing on telecasts still has the effect of providing many hours of free entertainment to thousands of people who might otherwise spend their time in the regular motion picture theatres, whose well being is as much to the interest of Republic as it is to the exhibitors themselves, for without the theatres Republic would not have the outlets it needs for the product it produces each year at a cost of millions.

The law, of course, forbids the exhibitors to organize a boycott of Republic pictures, but if the feelings expressed in the aforementioned association bulletins

(Continued on back page)

"Rogue's March" with Peter Lawford, Richard Greene and Janice Rule

(MGM, March; time, 84 min.)

Set in the days of Queen Victoria, and revolving around a young British Army officer who is cashiered out of the service on a trumped-up charge of selling out his country, "Rogue's March" can boast of good production values and effective acting, but these plus items are not enough to cover up the fact that the story, as presented, is weak and familiar. It should, however, get by with the undiscriminating adventure-loving fans, although the first half is somewhat too talky. It picks up speed and becomes exciting in the second half, where the action takes place at and around the Kyber Pass in India, involving battles between the British and hostile tribesmen aroused by the Russians. The battle sequences were actually photographed at the Kyber Pass, making them visually as well as emotionally exciting. The sequence in which Peter Lawford, the hero, is drummed out of the service in disgrace is highly dramatic. The romantic interest is mild but pleasant. The photography is very good:—

When the Royal Midland Fusileers, commanded by Leo G. Carroll, are ordered East for active duty against enemies of a country bordering India on the North, Captain Peter Lawford, Carroll's son, is permitted to go along. Before leaving, Lawford proposes to Janice Rule and is accepted, even though Captain Richard Greene, his close friend, wanted to marry her, too. Meanwhile John Abbott, Lawford's civilian clerk, secretly in league with Russian spies, steals several important documents that had been entrusted to Lawford, accomplishing this in a manner that throws suspicion on Lawford for treason. He is court-martialed and convicted on the basis of circumstantial evidence. Drummed out of the service and turned over to civil authorities for punishment, Lawford escapes from prison to find Abbott and force him to tell the truth. But he loses all hope of clearing himself when Abbott is murdered by the spies. To hide from the law, Lawford enlists in the Victoria Rifles under an assumed name, and in due time finds himself in a spot when the Rifles are sent to India to relieve the Fusileers. In India, Lawford's efforts to keep from being recognized are futile, and he soon finds himself placed under arrest on orders issued by his father. When enemy maneuvers endanger the British forces, Greene, dressed as a native, volunteers to travel through hostile territory to bring back relief forces from another British encampment. Lawford again escapes, this time to join forces with Greene on the mission. After many dangerous encounters, the two get through to the other British camp, in spite of the fact that Greene is wounded seriously. While Greene remains behind for treatment, Lawford returns with the relief column, which becomes involved in a spectacular battle with the enemy at Kyber Pass. Faced with annihilation because of the enemy's overwhelming forces, the relief column, through brilliant maneuvers master-minded by Lawford, turns certain defeat into a victory. Through questioning of one of the prisoners captured, it comes out that Lawford had been wrongly convicted of treason. With his innocence established, he regains his former rank to the satisfaction of his father and Janice.

Leon Gordon wrote the story and produced it. Allan Davis directed it.

Suitable for all.

"Last of the Comanches" with Broderick Crawford and Barbara Hale

(Columbia, Feb.; time, 85 min.)

Photographed in Technicolor, the "Last of the Comanches" shapes up as one of the better Indians-versus-Cavalrymen melodramas, with enough action, suspense and excitement to more than easily satisfy the followers of such films. Set in 1876, the story is a relatively simple account of the efforts of six cavalrymen, survivors of an Indian massacre, to escape across the hot desert to the safety of a fort one hundred miles distant. How they hole up in the ruins of an old Spanish mission and keep the constantly attacking Comanches at bay holds the spectator in tense suspense throughout. The battles with the Indians are highly exciting. The sequence where the Indians are repulsed by a series of dynamite explosions strategically planted around the mission is particularly thrilling. The acting of all concerned is fine, with Broderick Crawford outstanding as the sergeant who leads the cavalrymen and holds them together. The color photography is first-rate:—

After a brutal raid on a western village by John War Eagle, a renegade Comanche chief, only six cavalrymen commanded by Crawford survive. They head for Fort Macklin, one hundred miles across the desert, hoping to escape massacre in another attack. En route, they come upon a stage coach unknowingly headed toward the marauding Indians and take it in tow. The passengers include Barbara Hale, sister of the commanding officer of the Fort; Chubby Johnson, a liquor salesman; and Milton Parsons, an old-time westerner.A few miles further on they pick up Hugh Sanders, who is placed under arrest by Crawford after trooper Lloyd Bridges recognizes him as a wanted murderer. Their water supply is almost exhausted when they come across Johnny Stewart, an Indian boy from a friendly tribe who, too, was fleeing from the hostile Comanches, and who leads them to the ruins of an old Spanish mission where they find a little water in an abandoned well. Two parched Comanche scouts are captured when they ride into the mission, and Crawford, in an effort to capture the entire tribe, releases them to tell their chief that they had plentiful water to exchange for food. He then asks the Indian lad to attempt to get through to Fort Macklin for aid. During a search for more water, they discover a cache of new rifles and ammunition, manifestly intended for the Comanches. When the Comanche Chief arrives with his warriors, weak from thirst, Crawford offers them a tin of water for every rifle they surrender, but the Chief prefers to fight. Crawford and his group valiantly hold off the attackers, killing scores on each charge. A paper found on Sanders discloses that he had been supplying the Comanches with rifles. He attempts to escape to the Indians but is shot and killed. Meanwhile both Johnson and Bridges are killed by Indian arrows. Crawford, to withstand the next Indian attack, sets off a series of dynamite charges that kill many of the attackers, but enough of them remain alive. Just as the little group prepares to die bravely, a relief column from Fort Macklin, summoned by the Indian boy, arrives in time to rescue them.

It was produced by Buddy Adler, and directed by Andre DeToth, from a screenplay by Kenneth Gamet.

Suitable for the family.

PROTECT YOURSELF

With the announcement by the National Production Authority of the end of its 26-month ban on theatre and other recreational construction, John L. Haynes, director of the NPA's Building Materials Division, predicted last week that an estimated $250,000,000 would be spent during 1953 for the building of theatres, bowling alleys, skating rinks, swimming pools, playgrounds and other places of recreation.

The lifting of the recreation construction ban no doubt will result in a marked increase in the number of drive-in theatres.

The established indoor theatre owner would do well to check up on the possibility of drive-in competition in his situation, if it doesn't already exist, with a view toward investing in such a project himself before an outsider grasps the opportunity.

SQUEEZING OUT THE LAST DROP

What appears to be a new low in film rental demands is reported by Charlie Jones, secretary of Allied Caravan of Iowa and Nebraska, in his December 16 organizational bulletin. This is what he had to say:

"Leopards never change their spots and the film companies never stop trying to nickle and dime you to death. Latest gimmick: Warners wants a 25c increase in the cost of trailers. Some places only colored trailers. Exhibitors who go for this gouge will just increase their overheads in the face of falling grosses. Some members report that after resisting this they bought their trailers at the same old price.

"And why not? Surely Warners are not going to hinge the sale of a picture on an extra two bits for the trailer. We strongly urge not to budge an inch for anyone who wants to add one lousy cent to the cost of anything you buy for the time being. We've reached the saturation point on expenses. Surely, film companies, film carriers, equipment manufacturers and even janitors must realize that we cannot add pennies and dollars to our overhead any longer.

"We know we can't pass it on to the public in higher prices. Falling grosses already signify that the public no longer has as many bucks as they used to have. Again we urge you, we exhort you, we entreat you to resist anything that adds one cent to your overhead or your film rental. Theatres continue to close, exhibitors continue to take on part-time jobs and people want more money from the theatres. It's ridiculous."

MILWAUKEE SITE OF NATIONAL DRIVE-IN CONVENTION

Plans are now under way for a National Drive-In Theatre Convention, to be held at the Schroeder Hotel, Milwaukee, Wisconsin, on Tuesday, Wednesday and Thursday, March 24, 25 and 26, under the auspices of the Allied Independent Theatre Owners of Wisconsin.

The announcement concerning this convention emphatically states that it is strictly for drive-in theatre owners, whether or not affiliated with Allied.

Those desiring reservations should write to the National Drive-In Convention Headquarters, 1027 Wells Street, Milwaukee, Wisconsin.

ORDER YOUR MISSING COPIES

During the Holidays, when the mail is so heavy, one or two of your copies of HARRISON'S REPORTS may have gone astray.

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KIND WORDS FROM OUR READERS

VICTORY THEATRE
Toronto, N.S.W., Australia
29th, October, 1952

Harrison's Reports
1270 Sixth Avenue
New York 20, U.S.A.
Dear Sirs:

Enclosed herewith please find dollar draft being for renewal of my subscription to your paper.

I take this opportunity of saying that I find your REPORTS most helpful, and are of great assistance to us in buying product.

Editorials discussing problems of the trade are most interesting, and of considerable assistance to the Australian exhibitor in general.

Many thanks.

Yours faithfully,
(signed) P. CRETHARY

* * *

NATIONAL SCREEN SERVICE
624 West Grand Avenue
Oklahoma City 2, Okla.
November 5, 1952

Harrison's Reports
1270 Sixth Avenue
New York 20, N. Y.
Gentlemen:

. . . We consider your reviews very helpful to us in predetermining outstanding attractions, so that we may more carefully watch our stock of material to determine the requirements needed for the theatres....

Sincerely,
(signed) GILBERT CLARK

* * *

FISKE THEATRE
Oak Grove, La.
December 10, 1952

Mr. P. S. Harrison
Harrison's Reports
1270 Sixth Avenue
New York, N. Y.
Dear Mr. Harrison:

Please advise whether you can send me a complete set of your REPORTS for 1952.

I always keep your REPORTS for ten years back in my office for ready reference at any time and I find them very valuable. I believe I have been a subscriber for the past twenty years and I couldn't and wouldn't try to buy and book pictures without them.

The reason I desire another complete set of the 1952 REPORTS is that I want my drive-in manager to have them in his office. Also, please enter a subscription to your REPORTS to be sent to—Lake Drive-In Theatre, Lake Providence, Louisiana. Also, please forward a binder to Lake Drive-In.

Yours very truly,
(signed) DONALD B. FISKE

are indications of how resentful the exhibitors now feel, the Republic salesmen no doubt will find exhibitor resistance as strong as if a boycott had been organized. Perhaps Republic will then realize how foolhardy it had been to endanger its main source of income to pick up a comparatively few paltry thousands of dollars from the sale of its old pictures to television.

ARE THE THREE-DIMENSION PICTURES A FLASH IN THE PAN?

"Bwana Devil," Arch Oboler's Natural Vision three-dimension feature picture, was taken off the boards at the two Paramount theatres in Hollywood after enjoying unprecedented business during an engagement of four weeks, which might have been extended if not for prior commitments by both theatres.

Whether subsequent exhibitions of new pictures shown through the Natural Vision system will do as well as "Bwana Devil" will not be known until a second picture is produced and shown. If it should prove successful, it will be a blessing to the theatres, for it will give rise to the development of similar systems and, of course, the production of pictures to supply such systems. Warner Brothers, incidentally, has announced that on January 15 it will put into production a feature film, in Warner Color, utilizing the Natural Vision process.

Meanwhile Sol Lesser, the veteran producer, has acquired the American rights to a similar system, a British development called Tri-Opticon, which if anything is better than Natural Vision. At a demonstration of this system at the Hollywood Academy Theatre, several short subjects were shown, some in color, and some in black-and-white. The objects stood out as in the Natural Vision system utilized by "Bwana Devil," and if anything seemed to have a slightly better definition.

Mr. Lesser has announced that in 1953 he will be deep in Tri-Opticon film production, with two full-length third-dimensional features on his program, as well as a group of six twenty-minute featurettes.

The Tri-Opticon system was launched in this country on Christmas Day at the Telenews Theatre in Chicago. Reporting on this engagement, Irving Lesser, of Producers Representatives, which is supervising the distribution of the system, stated this week that a gross of $30,000 was anticipated for the first week, as against the $4,000 to $5,000 average weekly gross of the theatre.

Three-dimension systems are not new. What is new is their application. Up to this time, no one, with the exception of the Natural Vision people, thought of producing a feature-length picture and exhibiting it through such a system.

As said by this paper in the review of "Bwana Devil," the main handicap with the three-dimension systems is the required use of polaroid glasses by the viewer in order to obtain the three-dimensional effect. If this handicap is hurdled, that is, if the public accepts the use of polaroid glasses without demurring, the systems will be established and will, no doubt, give the industry new life, regardless of the competition from television. But until the different systems are given a fair and thorough trial, we shall not know.

MONOGRAM NOW ALLIED ARTISTS

Monogram Pictures Corporation, as a producing organization, is no longer in existence; it is now called Allied Artists. Steve Broidy, president of the company, and his board of directors decided upon the change at the company's recent national sales convention in Chicago.

Steve Broidy fought valiantly to raise the prestige of the Monogram label, but in vain; it seems as if it could not be done, and since he and his associates have embarked upon a policy of producing higher grade pictures of major caliber they did the right thing in dropping the old name, for it would merely serve to lower the prestige of their new pictures even though the quality was raised. Broidy wisely realized that he was fighting a losing battle and decided to give up the fight.

If the change from Monogram to Allied Artists would not have meant anything more than a change of name, there would have been no point in our treating with the matter, but HARRISON'S REPORTS believes that the earnest efforts being made by Broidy and his associates to raise the quality of their company's product deserves the encouragement and support of the exhibitors, for it is only through improved quality of pictures that we can hope to retain the steady moviegoers and gain new ones.

In preparation for the production of only major caliber pictures, Allied Artists is now in the process of expanding its studio facilities.

HARRISON'S REPORTS offers Steve Broidy and his associates best wishes for the success of their efforts. The more important Allied Artists becomes as a producing and distributing organization, the better for the industry as a whole.

OF INTEREST TO COLUMBIA'S EXHIBITOR CUSTOMERS

A news item in the November 26 issue of *Daily Variety*, published in Hollywood, stated that the complete autonomy formerly enjoyed by producer Stanley Kramer in the selection of story material has been modified to permit Columbia to have a voice in the choice of stories. The cause for this switch in policy was given as the fact that Kramer's pictures are not "sufficiently commercial."

"It is no secret," said the dispatch from New York, "Columbia has been unhappy about the Kramer output to date. While agreeing that the pictures are artistic successes, it is noted by Columbia and admitted by the Kramer organization that none of the producer's pictures thus far have been profit-makers for Columbia.

"Columbia has also felt that perhaps Kramer is over-extending himself in an effort to turn out six pictures a year under terms of the original contract which has been in force 18 months. Accordingly, agreement has been reached to limit his outfit's activities to three films annually."

In the December 1 issue of the same paper, it was stated that Kramer laid off some people of his organization since the reduction of his production schedule makes their services unnecessary. This in a way corroborates *Daily Variety's* November 26 news item.

Columbia's exhibitor customers should take note of these matters.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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You for Me—MGM (70 min.).....119

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, *N. Y.*)

1951-52

5254 Wyoming Roundup—Wilson (53 m.).....Nov. 9
5214 No Holds Barred—Bowery Boys Nov. 23
5201 Flat Top—Hayden-Carlson Nov. 30
5208 Jungle Girl—Johnny Sheffield Dec. 7
5202 Hiawatha—Edwards-Duguay Dec. 28
5222 Timber Wolf—Kirby Grant Jan. 4

(*End of 1951-52 Season*)

Beginning of 1952-53 Season

5322 The Maverick—Elliott (71 m.) Dec. 14
5332 Star of Texas—Wayne Morris Jan. 11
5308 Torpedo Alley—Stevens-Malone Jan. 25
5316 Tangier Incident—Brent-Alden Feb. 1
5323 The Homesteaders—Elliott Feb. 8
5302 Kansas Pacific—Hayden-Miller Feb. 22
5318 Jalopy—Bowery Boys Mar. 1
5326 White Lightning—Clements-Brodie Mar. 15
5303 Fort Vengeance—Craig-Moreno Mar. 29

Columbia Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

507 Assignment-Paris—Andres-Toren Oct.
508 The Golden Hawk—Fleming-Hayden Oct.
512 Hangman's Knot—Scott-Reed Nov.
518 Voodoo Tiger—Weissmuller Nov.
514 Ladies of the Chorus—reissue Nov.
472 Blue Canadian Rockies—Autry (58 min.) Nov.
515 Eight Iron Men—Colleano-Franz Dec.
505 Strange Fascination—Haas-Moore Dec.
513 Invasion U.S.A.—Mohr-Castle Dec.
506 The Happy Time—Boyer-Jourdan-Hunt Dec.
The Four Poster—Harrison-Palmer Jan.
516 The Pathfinder—Montgomery-Carter Jan.
Winning of the West—Autry (57 m.) Jan.

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

5202 Scotland Yard Inspector—Romero-Maxwell .Oct. 31
5201 Tromba, The Tiger Man—Special cast Nov. 14
5203 Mr. Walkie Talkie—Sawyer-Tracy Nov. 28
5209 Great White Hunter—(reissue) Dec. 12
5210 Captain Kidd—(reissue) Dec. 12
5204 Gambler and the Lady—Dane Clark Dec. 26
5206 I'll Get You—Raft-Gray Jan. 16
5207 The Tall Texan—Bridges-Cobb-Windsor ...Feb. 13

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, *N. Y.*)

308 Prisoner of Zenda—Granger-Kerr-Mason.....Nov.
310 Plymouth Adventure—Tracy-Tierney-Johnson...Nov.
309 The Hour of Thirteen—Lawford-Adams.....Nov.
312 Million Dollar Mermaid—Williams-Mature.....Dec.
311 Sky Full of Moon—Sterling-Wynn.....Dec.
313 Above and Beyond—Taylor-Parker Jan.
314 The Desperate Search—Keel-Greer Jan.
315 The Bad and the Beautiful—
Turner-Douglas-Pidgeon-Powell-Sullivan Jan.
316 The Clown—Red Skelton Jan.
319 The Hoaxters—Documentary (36 m.) Jan.
307 Ivanhoe—R. Taylor-E. Taylor-Fontaine Feb.
317 Jeopardy—Stanwyck-Sullivan Feb.
318 The Naked Spur—Stewart-Leigh-Ryan Feb.
320 Rogue's March—Lawford-Greene Feb.
I Love Melvin—O'Connor-Reynolds Mar.
Dream Wife—Grant-Kerr-Pidgeon Mar.
Confidentially Connie—Johnson-Leigh Mar.
Battle Circus—Bogart-Allyson Apr.
Small Town Girl—Powell-Granger Apr.
See How They Run—Dandridge-Horton Apr.
Never Let Me Go—Gable-Tierney Apr.
Sombrero—Montalban-Angeli not set

Monogram Features

(*Ed. Note: Beginning with this index, all features formerly listed under the Monogram label will be listed under Allied Artists.*)

Paramount Features

(1501 *Broadway, New York* 18, *N. Y.*)

5206 The Savage—Heston-Taylor Nov.
5205 The Turning Point—Holden-O'Brien.....Nov.
5207 Blazing Forest—Payne-Morrow Dec.
5208 Cleopatra—reissue Dec.
5209 Road to Bali—Crosby-Hope-Lamour Jan.
5210 Thunder in the East—Ladd-Boyer-Kerr Jan.
5211 Tropic Zone—Reagan-Fleming Jan.
5213 Come Back, Little Sheba—Lancaster-Booth Feb.
5212 The Stooge—Martin & Lewis Feb.
5214 The Stars are Singing—Clooney-Melchior Mar.
5215 Pleasure Island—Taylor-Genn Mar.
Off Limits—Hope-Rooney-Maxwell Apr.
Pony Express—Heston-Fleming Apr.

RKO Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)

304 The Lusty Men—Mitchum-Hayward.....Oct.
305 Under the Red Sea—Documentary.....Oct.
308 Montana Belle—Russell-Brent-Brady Nov.
309 Face to Face—Mason-Preston Nov.
307 Blackbeard the Pirate—Darnell-Newton Dec.
306 Captive Women—Clarke-Field Dec.
Bachelor & the Bobby Soxer—reissue Dec.
Bachelor Mother—reissue Dec.
No Time for Flowers—Lindfors-Christian Jan.
368 Androcles and the Lion—Simmons-Mature Jan.
Never Wave at a Wac—Russell-Douglas Jan.
Hans Christian Andersen—Danny Kaye Jan.
Angel Face—Mitchum-Simmons Feb.
Peter Pan—Disney cartoon feature Feb.
Sword of Venus—Clark-McLeod Feb.
The Persuaders—O'Brien-Talman Mar.
Night Without Stars—Farrar-Gray Mar.
Fort Apache—reissue Mar.
Blood on the Moon—reissue Mar.
Beautiful But Dangerous—Mitchum-Simmons ..Apr.

Republic Features

(1740 *Broadway, New York* 19, *N. Y.*)

1951-52

5174 Desperadoes' Outpost—Lane (54 m.).....Oct. 8
5123 The WAC from Walla Walla—Judy Canova.Oct. 10
5109 Toughest Man in Arizona—Vaughn Monroe.Oct. 10
5145 South Pacific Trail—Allen (60 m.) Oct. 20
Marshal of Cedar Rock—Lane
(*formerly "Valley of Missing Men"*) Jan. 20

(*More to Come*)

Beginning of 1952-53 Season

5201 Thunderbirds—Derek-Freeman Nov. 27
5202 Ride the Man Down—Cameron-Donlevy ...Jan. 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1951

247 The Snows of Kilimanjaro—Peck-Gardner-Hayward (pre-release) Oct.
238 Something for the Birds—Mature-Neal Oct.
232 Steel Trap—Cotten-Wright Nov.
235 Night Without Sleep—Merrill-Darnell Nov.
236 Bloodhounds of Broadway—Gaynor-Brady Nov.
237 Pony Soldier—Power-Mitchell Nov.
233 My Pal Gus—Widmark-Dru Dec.
239 Stars and Stripes Forever—Webb-Hussey Dec.

1952

304 Thief of Venice—Montez-Christian Jan.
301 My Cousin Rachel—de Havilland-Burton Jan.
303 Ruby Gentry—Jones-Heston Jan.
302 The I Don't Care Girl—Gaynor-Wayne Jan.
348 The Gunfighter—reissue Jan.
349 Yellow Sky—reissue Jan.
305 Taxi—Dailey-Smith Feb.
306 Niagara—Montroe-Cotten-Peters Feb.
307 The Farmer Takes a Wife—Grable-Robertson ... Feb.
308 Treasure of the Golden Condor—Wilde-Smith .. Mar.
309 The Silver Whip—Calhoun-Robertson Mar.
The President's Lady—Hayward-Heston Apr.
Gobi Outpost—Widmark-Dan Apr.
The Desert Rats—James Mason Apr.
Down Among the Sheltering Palms—Lundigan-Greer not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

The Thief—Ray Milland Oct. 10
Limelight—Charles Chaplin Oct. 23
Outpost in Malaya—Colbert-Hawkins Nov. 21
Babes in Bagdad—Goddard-Lee-Ney Dec. 7
Monsoon—Thiess-Douglas Dec. 14
Breaking Through the Sound Barrier—Todd-Richardson Dec. 21
Kansas City Confidential—Payne-Gray Jan. 16
Guerrilla Girls—Dantine-Marianna Jan. 23
Luxury Girls—Italian-made Jan. 30
Moulin Rouge—Jose Ferrer March

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

303 It Grows on Trees—Dunne-Jaeger Nov.
302 Because of You—Young-Chandler Nov.
301 The Raiders—Conte-Lindfors Nov.
304 The Black Castle—McNally-Corday-Greene Dec.
305 Against All Flags—Flynn-O'Hara Dec.
306 The Lawless Breed—Hudson-Adams Jan.
307 Meet Me At the Fair—Dailey-Lynn Jan.
309 Redhead from Wyoming—O'Hara-Nicol Jan.
310 Mississippi Gambler—Power-Laurie Feb.
311 Girls in the Night—Hardy-Holden Feb.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

203 Miracle of Our Lady of Fatima—Roland-Clark . Oct. 11
204 Springfield Rifle—Cooper-Thaxter Oct. 25
205 Operation Secret—Wilde-Thaxter Nov. 8
206 The Iron Mistress—Ladd-Mayo Nov. 22
207 Cattle Town—Morgan-Carey-Moreno Dec. 6
208 Abbott & Costello Meet Capt. Kidd Dec. 27
209 April in Paris—Day-Bolger-Dauphin Jan. 3
210 Stop You're Killing Me—Crawford-Trevor ... Jan. 17
211 Man Behind the Gun—Scott-Wymore Jan. 31
The Jazz Singer—Thomas-Lee Feb. 14
She's Back on Broadway—Mayo-Cochrane ... Feb. 28
I Confess—Clift-Baxter Mar. 14

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5551 Candid Microphone No. 1 (10½ m.) Oct. 16
5852 Hollywood Night at "21" Club—Screen Snapshots (9 m.) Oct. 16
5701 Hotsy Footsy—Mr. Magoo (6½ m.) Oct. 23
5802 Flying Skates—Sports (9½ m.) Oct. 30
5603 Toll Bridge Troubles—Favorite (reissue) (7 m.) Nov. 6
5853 Fun in the Sun—Screen Snapshots (10 m.) Nov. 13
5651 Chimp-Antics—Animal Cavalcade (10½ m.) Nov. 20
5803 Rasslin' Mat-Adors—Sports (10 m.) Nov. 20
5952 Ray McKinley & Orch.—Thrills of Music (reissue) (9½ m.) Nov. 20
5502 Madeline—Jolly Frolic (7 m.) Nov. 27
5604 The Cuckoo I.Q.—Favorite (reissue) (7 m.) Nov. 27
5605 Cinderella Goes to a Party—Favorite (reissue) (7 m.) Dec. 11
5854 Young Hollywood—Screen Snapshots (10½ m.) Dec. 18
5953 Ray Anthony & Orch.—Thrills of Music (reissue) (10½ m.) Dec. 25
5804 Water Rodeo—Sports Dec. 25
5702 Captains Outrageous—Mr. Magoo (7 m.) .. Dec. 25
5606 Plenty Below Zero—Favorite (reissue) (7½ m.) Jan. 10
5855 Spike Jones in Hollywood—Screen Snap. (10 m.) Jan. 24
5552 Candid Microphone No. 2 not set

Columbia—Two Reels

5120 Son of Geronimo—Serial (15 ep.) Nov. 6
5422 Dance, Dunce, Dance—Favorite (reissue) (18½ m.) Nov. 13
5403 Cuckoo On a Choo Choo—Stooges (15½ m.) Dec. 4
5413 Stop, Look and Listen—Quillan-Vernon (15 m.) Dec. 11
5433 His Wedding Scare—Favorite (reissue) (16½ m.) Dec. 18
5423 Kiss and Make Up—Favorite (reissue) (18 m.) Jan. 3
5434 One Too Many—Favorite (reissue) (20 m.) . Jan. 17

Metro-Goldwyn-Mayer—One Reel

W-434 Little Wise Quacker—Cartoon (7 m.) Nov. 8
T-413 Calling on Capetown—Traveltalk (9 m.) . Nov. 22
W-435 The Dog House—Cartoon (6 m.) Nov. 29
W-462 Mouse in Manhattan—Cartoon (reissue) (8 m.) Dec. 6
W-436 Busybody Bear—Cartoon (6 m.) Dec. 20
S-454 I Love Children, But—Pete Smith (8 m.) . Dec. 27
T-414 Land of the Ugly Duckling—Traveltalk (9 m.) Jan. 3
W-437 The Missing Mouse—Cartoon (6 m.) Jan. 10
W-438 Barney's Hungry Cousin—Cartoon (7 m.) . Jan. 31
W-463 Tee for Two—Cartoon (reissue) (7 m.) . Feb. 14
W-439 Jerry and Jumbo—Cartoon (7 m.) Feb. 21

(Ed. Note: "Keep It Clean," listed as a Pete Smith short in the previous index, has been removed from the schedule.)

Paramount—One Reel

X12-1 Forest Fantasy—Kartune (7 m.) Nov. 14
K12-2 Let's Have a Parade—Pacemaker (10 m.) . Nov. 14
M12-1 Interesting People—Topper (9 m.) Dec. 5
E12-4 Big Bad Sinbad—Popeye (10 m.) Dec. 12
P12-1 Case of the Cockeyed Canary—Noveltoon (7 m.) Dec. 19
R12-3 Highland Sports—Sportlight (10 m.) Dec. 19
P12-2 Feast and Furious—Noveltoon (6 m.) Dec. 26
K12-3 All Girls on Deck—Pacemaker Dec. 26
R12-4 The Speed Queen—Sportlight Jan. 2
R12-5 Brittania's Athletic Cadets—Sportlight Jan. 16
X12-2 Hysterical History—Kartune (7 m.) Jan. 23
E12-3 Ancient Fistory—Popeye (7 m.) Jan. 30

RKO—One Reel

34206 Log Jam—Screenliner (7 m.) Oct. 17
34306 Husky Dogs—Sportscope (8 m.) Oct. 24
34103 Two Weeks Vacation—Disney (6 m.) Oct. 31
34207 College Circus—Screenliner (8 m.) Nov. 7
34307 King of Clubs—Sportscope (8 m.) Nov. 14
34104 Pluto's Christmas Tree—Disney (7 m.) Nov. 21
34208 Johnny Gets His Route—Screenliner (8 m.) Nov. 28
34308 Bobby Shantz—Sportscope (8 m.) Dec. 5
34105 How to be a Detective—Disney (7 m.) Dec. 12
34209 Way Back When—Screenliner (8 m.) ... Dec. 19
34309 All Joking Astride—Sportscope Dec. 26
34210 Molly Bee Sings—Screenliner Jan. 9
34310 Wild Boar Hunt—Sportscope Jan. 16

RKO—Two Reels

33504 Radio Rampage—Kennedy (reissue) (16 m.) Dec. 12
33901 Football Highlights of 1952—Special (16½ m.) Dec. 12
33705 A Panic in the Parlor—Errol (reissue) (18 m.) Dec. 26
33105 Conquest of Ungara—Special Jan. 2
33505 Alibi Baby—Kennedy (reissue) (18 m.) .. Jan. 9
33001 Operation A-Bomb—Special (16 m.) Jan. 16
33601 The Fresh Painter—Gil Lamb (16 m.) Jan. 16
33706 Home Work—Errol (reissue) (19 m.) Jan. 23
33401 Three Chairs for Betty—Newlyweds Jan. 23
33602 Lost In a Turkish Bath—Gil Lamb (16 m.) . Jan. 30
33506 Mother-in-Law's Day—Kennedy (reissue) (18 m.) Feb. 6
33603 And Baby Makes Two—Gil Lamb (16 m.) . Feb. 27
33402 Half Dressed for Dinner—Newlyweds Mar. 6
33604 Pardon My French—Gil Lamb Mar. 13

Republic—One Reel

5187 The Philippines—This World of Ours (9 m.) Sept. 5

Republic—Two Reels

5282 Dick Tracy vs. Phantom Empire—Serial (12 ep.) (reissue of "Dick Tracy vs. Crime, Inc.") Oct.

Twentieth Century-Fox—One Reel

1951

5223 Moose on the Loose (Talking Magpies—Terrytoon (7 m.) Nov.
5224 Sink or Swim (Dinky)—Terrytoon (7 m.) Nov.
5225 Flop Secret (Little Roquefort)—Terry. (7 m.) . Dec.
5226 Picnic with Papa (Terry Bears)—Terry. (7 m.) . Dec.

1952

5301 A Soapy Opera (Mighty Mouse)—Terrytoon (7 m.) Jan.
5302 Thrifty Cubs (Terry Bears)—Terry. (7 m:) ... Jan.
5327 The Owl & the Pussy Cat—Terrytoon (reissue) (7 m.) Jan.
5303 Hair Cut-Ups (Talk. Magpies)—Terry. (7 m.) . Feb.
5304 Wise Quacks (Dinky)—Terrytoon (7 m.) Feb.
5328 Slap Happy Hunters—Terry. (reissue) (7 m.) . Feb.
5305 Mouse Meets Bird (Little Roquefort)—Terrytoon (7 m.) Mar.
5306 Snappy Snapshots (Terry Bears)—Terry. (7 m.) Mar.
5307 Hero for a Day (Mighty Mouse)—Terry. (7 m.) Mar.
5308 Pill Peddlers (Talk Magpies)—Terry. (7 m.) . Apr.
5309 Featherweight Champ (Dinky)—Terry. (7 m.) . Apr.
5329 Happy Circus Days—Terry. (reissue) (7 m.) . Apr.

Universal—One Reel

1951-52

7333 Musical Moments—Cartune (reissue) (7 m.) Sept. 15
7355 Scalp Treatment—Cartune (7 m.) Sept. 18
7348 Man in the Peace Tower—Variety View (10 m.) Oct. 13
7356 The Great Who-Dood-It—Cartune (7 m.) .. Oct. 20

(End of 1951-52 Season)

Beginning of 1952-53 Season

8321 Termite from Mars—Cartune (7 m.) Dec. 8
8341 King Winter—Variety View (9 m.) Dec. 22

Universal—Two Reels

8361 Horsemen of the Pampa (Argentina)—Earth and its People (21 m.) Nov. 3
8301 Xavier Cugat & His Orch.—Musical (15 m.) Nov. 16
8362 Farms & Towns of Slovakia—Earth and its People Dec. 1
8302 Don Cornell Sings—Musical (15 m.) Dec. 4
8363 An Industrial Lake Port—Earth and its People Dec. 29
8303 The Modernaires with Lawrence Welk's Orch.—Musical (15 m.) Jan. 1
8364 Ports of Industrial Scandinavia—Earth and its People Jan. 26
8365 The Po River Valley—Earth and its People Feb. 23
8366 Sheep Ranch Country—Earth and its People Mar. 23

Vitaphone—One Reel

9706 Fool Coverage—Merrie Melody (7 m.) Dec. 13
9725 Hare Lift—Bugs Bunny (7 m.) Dec. 20
9503 Fiesta for Sports—Sports Parade (10 m.) Dec. 20
9803 Circus Band—Merrie Melody (7 m.) Dec. 27
9707 Don't Give Up the Sheep—Merrie Melody (7 m.) Jan. 3
9604 Too Much Speed—Novelty (10 m.) Jan. 3
9305 Tale of Two Mice—Hit Parade (reissue) (7 m.) Jan. 10
9403 So You Want to Be a Musician—Joe McDoakes (10 m.) Jan. 10
9708 Snow Business—Merrie Melody (7 m.) Jan. 17
9709 A Mouse Divided—Merrie Melody (7 m.) .. Jan. 31
9504 Sporting Courage—Sports Parade (10 m.) .. Jan. 31
9306 Bashful Buzzard—Hit Parade (reissue) (7 m.) Feb. 7
9605 Here We Go Again—Novelty (10 m.) Feb. 14
9726 Forward, March Hare—Bugs Bunny (7 m.) . Feb. 14
9710 Kiss Me Cat—Merrie Melody (7 m.) Feb. 21
9505 Birthplace of Hockey—Sports Parade (10 m.) Feb. 28
9711 Duck Amuck—Merrie Melody (7 m.) Feb. 28
9602 I Saw It Happen—Novelty (10 m.) not set

Vitaphone—Two Reels

9102 Oklahoma Outlaws—Featurette (reissue) (20 m.) Nov. 22
9003 Cruise of the Zaca—Special (17 m.) Dec. 6
9103 Are Animals Actors?—Featurette (20 m.) .. Dec. 27
9004 Flag of Humanity—Special Jan. 24

NEWSWEEKLY NEW YORK RELEASE DATES

Paramount News

40 Sat. (E) Jan. 3
41 Wed. (O) ... Jan. 7
42 Sat. (E) Jan. 10
43 Wed. (O) ... Jan. 14
44 Sat. (E) Jan. 17
45 Wed. (O) ... Jan. 21
46 Sat. (E) Jan. 24
47 Wed. (O) ... Jan. 28
48 Sat. (E) Jan. 31
49 Wed. (O) ... Feb. 4
50 Sat. (E) Feb. 7
51 Wed. (O) ... Feb. 11
52 Sat. (E) Feb. 14

News of the Day

237 Mon. (O) . Jan. 5
238 Wed. (E) .. Jan. 7
239 Mon. (O) .. Jan. 12
240 Wed. (E) .. Jan. 14
241 Mon. (O) .. Jan. 19
242 Wed. (E) .. Jan. 21
243 Mon. (O) .. Jan. 26
244 Wed. (E) .. Jan. 28
245 Mon. (O) .. Feb. 2
246 Wed. (E) .. Feb. 4
247 Mon. (O) .. Feb. 9
248 Wed. (E) .. Feb. 11
249 Mon. (O) .. Feb. 16
250 Wed. (E) .. Feb. 18

Warner Pathe News

42 Mon. (E) Jan. 5
43 Wed. (O) ... Jan. 7
44 Mon. (E) Jan. 12
45 Wed. (O) ... Jan. 14
46 Mon. (E) Jan. 19
47 Wed. (O) ... Jan. 21
48 Mon. (E) Jan. 26
49 Wed. (O) ... Jan. 28
50 Mon. (E) Feb. 2
51 Wed. (O) ... Feb. 4
52 Mon. (E) Feb. 9
53 Wed. (O) ... Feb. 11
54 Mon. (E) Feb. 16
55 Wed. (O) ... Feb. 18

Fox Movietone

3 Friday (O) ... Jan. 2
4 Tues. (E) ... Jan. 6
5 Friday (O) ... Jan. 9
6 Tues. (E) ... Jan. 13
7 Friday (O) ... Jan. 16
8 Tues. (E) ... Jan. 20
9 Friday (O) ... Jan. 23
10 Tues. (E) ... Jan. 27
11 Friday (O) ... Jan. 30
12 Tues. (E) ... Feb. 3
13 Friday (O) ... Feb. 6
14 Tues. (E) ... Feb. 10
15 Friday (O) ... Feb. 13
16 Tues. (E) ... Feb. 17

Universal News

426 Thurs. (E) .. Jan. 1
427 Tues (O) ... Jan. 6
428 Thurs. (E) .. Jan. 8
429 Tues. (O) ... Jan. 13
430 Thurs. (E) .. Jan. 15
431 Tues. (O) ... Jan. 20
432 Thurs. (E) .. Jan. 22
433 Tues. (O) ... Jan. 27
434 Thurs. (E) .. Jan. 29
435 Tues. (O) .. Feb. 3
436 Thurs. (E) .. Feb. 5
437 Tues. (O) .. Feb. 10
438 Thurs. (E) .. Feb. 12
439 Tues. (O) .. Feb. 17

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Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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AN OPPORTUNITY FOR COLUMBIA

In a series of publicity releases issued this week, Columbia Pictures has announced that, on January 16-17, in Chicago, it will hold a joint foreign and domestic two-day sales meeting, which will have as its sole topic the world-wide sales, liquidation, distribution and promotion policies for "Salome," its latest Rita Hayworth Technicolor production, which the company considers as "the most important film it has ever handled."

Since Columbia does consider "Salome" to be the most important picture it has ever handled, it is reasonable to assume that it is in all probability thinking of adopting a sales policy that will call for terms that will be at least equal to the high terms demanded for "Jolson Sings Again." The terms for that picture, as most of you remember, drew bitter opposition from all the leading exhibitor organizations, including National Allied, TOA and the PCCITO (now Western Theatre Owners), because an exhibitor, in order to show the picture, was virtually compelled to raise his admission prices. Exhibitor opposition to the "Jolson Sings Again" sales policy was so strong that it is estimated that Columbia lost from $2,000,000 to $2,500,000 in revenue.

HARRISON'S REPORTS does not know if "Salome" will match the entertainment appeal of "Jolson Sings Again," but assuming that the entertainment quality is at least equal, the fact remains that exhibitor opposition is stronger now than ever against sales terms that require advance admissions; the exhibitors feel that today, when every effort is being made to combat the decline in theatre attendance, it is suicidal for them to demand increased admissions for a better-than-average picture, particularly since their patrons pay regular prices for pictures that are often substandard and for which no cut in the admission price is offered. Moreover, they have learned from experience that an advanced admission price picture hurts business on succeeding pictures, not only because the patrons have spent more money than they normally allot themselves for movie entertainment, but also because they surmise that the pictures offered at regular admissions must be of inferior quality.

If Columbia should set up a sales policy that will require advanced admissions for "Salome," Abe Montague, its general sales manager, no doubt will succeed in getting profitable bookings in a number of situations, but remembering his experience with "Jolson Sings Again" he will do well to ponder if the profits derived from these bookings will be enough to offset the possible profits that will be lost as a result of the formidable opposition he is sure to encounter from thousands of exhibitors who refuse to risk the ill will of their patrons by charging a premium admission price on the rare occasions that they show a better-than-average picture.

If "Salome" is not merely an expensive production but a really outstanding entertainment, Abe Montague, by offering it to the exhibitors at terms that wil enable them to show it to the movie-goers at prices all can afford, may very well find that the picture will be played in every possible situation to the greatest possible number of people. And the resultant profit to his company may very well exceed his fondest hopes, for the exhibitors, who have long been waiting for a chance to play a really top picture at live-and-let-live terms, will have an incentive to get behind the picture with all the showmanship at their command.

Hundreds of thousands, possibly millions, of movie-goers are denied the opportunity of seeing some of the top pictures making the rounds today because the exhibitors in their towns cannot afford to meet the high rental terms demanded by the distributors. These unsold possibilities are hurting the industry as a whole. If a reasonable sales policy is set up on "Salome," and if it proves to be a top entertainment, HARRISON'S REPORTS ventures to say that the showing of the picture in every possible situation at regular admission prices will not only increase Columbia's potential profits and win the exhibitors' good will but also help to renew the public's faith in motion picture entertainment.

REPUBLIC'S TV SALES EXPANDING

According to a report in *Film Daily's* January 8 issue, it has just come to light that on December 5, 1952, Republic Pictures, through Hollywood Television Services, Inc., its wholly owned subsidiary, sold exclusive TV rights to 156 of its old pictures to television station KRON-TV in San Francisco.

This package deal is in addition to other deals the company has concluded recently with WCBS-TV in New York City, which involved 104 pictures, and with Stations KTTV and KLAC-TV in Los Angeles, which involved 119 pictures.

Most of the pictures involved in these three deals were released by Republic between 1945 and 1948.

That more package deals of this nature are in the offing was reported in the January 8 issue of *Motion Picture Daily*, which stated that a spokesman for HTS disclosed this week that active negotiations are now in progress with television stations throughout the country. He declined to identify the localities prior to the signing of contracts.

It is quite apparent that Republic, by stepping up its package deals with different TV stations, is not

(Continued on back page)

"The Naked Spur" with James Stewart, Janet Leigh and Robert Ryan

(*MGM, February; time,* 91 *min.*)

A taut and exciting western melodrama, photographed in color by the Technicolor process. It is decidedly different from most pictures of this type in that the cast is confined to only five characters, one of whom is a wanted murderer, another a young girl who had attached herself to him, and the others opportunists who had captured the wanted man, not out of a desire that he be punished by the law, but for the reward money his capture, dead or alive, would bring. It is a story of greed and passion, coupled with distrust, hatred and bitterness, and as such it is hardly a pleasant entertainment; nevertheless, it holds one in tense suspense from start to finish because of the sly manner in which the captured man plays each of his captors against the other in an effort to escape from them. Many of the situations are highly exciting, and the action at times is brutal and violent. The direction is expert and the acting exceptionally good. Filmed in the Rocky Mountains in Colorado, the story is set against some of the most magnificent outdoor backgrounds ever shown on the screen. The color photography is excellent:—

Searching for Robert Ryan, a wanted murderer, James Stewart, by intimating that he is a sheriff, persuades Millard Mitchell, an old prospector, to lead him to Ryan's hideout on a high cliff. An exchange of shots between Ryan and Stewart attracts the attention of Ralph Meeker, en route home after being dishonorably discharged from the U.S. Cavalry. Meeker joins Stewart and Mitchell and helps them to capture Ryan as well as to subdue Janet Leigh, a young girl who had attached herself to Ryan since the death of her own parent. Ryan, treating her like a father, had been taking her to California. As Stewart prepares to start back with his prisoner, Meeker and Millard learn from Ryan that Stewart is not a sheriff, and that he was out only for the reward of $5,000 offered for his capture, dead or alive. They immediately declare themselves in on the deal. Ryan also reveals that Stewart, embittered because an unfaithful sweetheart had swindled him out of his ranch, was after a stake to get back his land. Seeking to escape, Ryan slyly plays his three captors against each other. To Mitchell, he keeps hinting of a rich gold mine known only to himself, and he enlists the aid of Janet's charms to keep Stewart and Meeker at loggerheads. In the course of events, Stewart is wounded severely in a battle with Indians, provoked by Meeker, and he and Janet fall in love when she treats his wound. But when Janet, who sincerely believed that Ryan is not a killer, helps him in an unsuccessful attempt to escape, Stewart distrusts her. In due time they all reach a swollen river and find it impassable. Meeker, stating that Ryan's value was $5,000 dead or alive, insists upon hauling him across the river with a rope around his neck. Stewart objects and comes to blows with Meeker in a vicious fight that leaves them totally exhausted. While both are sound asleep Ryan talks Mitchell into letting him escape in exchange for his supposed gold mine. Janet goes along and is horrified when, within a few miles, Ryan suddenly turns on Mitchell and kills him. He then posts himself on a cliff to shoot down Meeker and Stewart when they come after him. But before he can fire at them, Janet tackles him. Meeker shoots Ryan dead, and his body topples from the cliff into the river. In a frantic effort to recover the prize, Meeker swims after the body and ties a rope to it, but as Stewart pulls the body ashore Meeker is struck and killed by a floating log. Stewart insists upon taking Ryan's body to town for the reward, but he breaks under Janet's plea to bury Ryan. With all the hate and bitterness drained from him, Stewart sets out with Janet to a new life in California.

It was produced by William H. Wright, and directed by Anthony Mann, from a screenplay by Sam Rolfe and Harold Jack Bloom.

Adults.

"The Mississippi Gambler" with Tyrone Power, Piper Laurie and Julia Adams

(*Univ.-Int'l, February; time,* 98 *min.*)

A fairly good romantic adventure melodrama, photographed by the Technicolor process, which adds much to the colorful atmosphere of the Mississippi riverboat days in the early 1850's. But since the story itself is rather ordinary, its box-office chances will depend to a considerable degree on the marquee value of Tyrone Power's name. Power does good work as an honest, dashing Mississippi gambler, adept at cards and with a sword, but Piper Laurie, as the aristocratic Southern beauty who wins his heart, is nothing to brag about, for her acting leaves much to be desired. Julia Adams is not given much to do in her role, but she acts well. The spectator is held in tense suspense in several of the situations, where Power fights either for his own honor or for the honor of others. The story, however, is so artificial that its dramatic impact is practically nil. The color photography is first-rate:—

Power, a young adventurer, boards a Mississippi River steamboat at St. Louis and en route to New Orleans wins big stakes in the ship's gambling room. John Baer, arrogant son of Paul Cavanagh, a New Orleans aristocrat, loses heavily to Power and settles the debt by giving him a valuable diamond necklace belonging to Piper Laurie, his beautiful but headstrong sister. Power offers to return the necklace to her without compensation, but she haughtily refuses to accept it. Power becomes friendly with John McIntire, a veteran riverboat gambler, and the two plan to open an elaborate but honest gambling house in New Orleans. There, Power becomes a respected man-about-town and eventually meets Cavanagh, who takes a fancy to him in spite of the fact that his children snub him. Cavangh accepts the necklace from Power but only after Power agrees to accept compensation. Power attempts to pursue Piper romantically, but she ignores him. While on a trip up river, Power befriends Julia Adams, whose brother had killed himself after losing heavily in a card game. He takes the bereaved Julia to New Orleans and squires her about town, much to the secret jealousy of Piper. Young Baer meets Julia and falls in love with her, but Julia, now secretly in love with Power, gently discourages Baer. The young man takes to drink and, in a jealous rage challenges Power to a duel. Baer turns coward at the duelling field, but Power, who had him at his mercy, declines to kill him. Cavanagh, feeling that the family name had

been disgraced, orders Baer to leave home forever. This incident causes Piper to leave her father, and she weds Ron Randell, a young banker. Their marriage, however, gets off to a poor start when Randell accuses her of being in love with Power. Shortly thereafter Baer attacks Power on a riverboat but dies when he slips and falls on his own knife. Meanwhile Cavanagh dies from mortal wounds received in a sword duel with a man who had slurred Power and Julia. Randell, who had been taking money from his own bank to lavish luxuries on Piper, finds himself in trouble when the depositors learn of his expenditures and start a run on the bank. He absconds with what money is left in the bank and disappears. Power, whose money was deposited in the bank, finds himself broke. He decides to resume his riverboat gambling to recoup his fortune, and just as the boat is about to pull away from the dock, Piper leaps aboard and declares her love for him. They marry.

It was produced by Ted Richmond, and directed by Rudolph Mate, from a story and screenplay by Seton I. Miller.

Harmless for the family.

"The Jazz Singer" with Danny Thomas and Peggy Lee

(*Warner Bros.; Feb. 14; time, 110 min.*)

A powerful drama, photographed in Technicolor. Though it carries the same title as the highly successful picture that was made in 1927 with Al Jolson in the leading role, the story is almost new. While it is a Jewish story, showing the conflict between father and son because the son did not want to become a Cantor and thus continue the family tradition, it has a universal appeal; it will be liked by gentiles as well as by Jewish people. The crisis between father and son comes when the son, who had his heart set on a stage career, gathers courage to inform his father that he does not want to be a Cantor. Danny Thomas does excellent work as the son, and Edward Franz is superb as the father. Peggy Lee, as a musical comedy star who loves Thomas and promotes his career, is very good considering the fact that this is her first work on the screen. Mildred Dunnock, as the mother, deserves a great share of the credit, for she makes the action believable by her fine acting. Many of the situations come through the screen with such strong dramatic force that one finds it difficult to suppress his emotions. One such situation is where Thomas sings from the stage to his mother in the audience. Another is where the father cries the words of the Kadish, the lament for a dead son, after he disowns Thomas. The Jewish rituals are highly interesting. Although it is essentially a strong drama, there is some light comedy here and there. The color photography is a treat to the eye:—

Returning to his home in Philadelphia after serving in Korea, Danny arrives at the Sinai Temple in time to surprise his parents at the high holidays. On the eve of the New Year, Danny begs to be excused from a family celebration to keep a date with Peggy, a successful Broadway singer, who was trying out a new show at a local night club. There, Peggy introduces Danny as a talented soldier she had met in Korea. Danny does a number that brings the house down and impresses Allyn Joslyn, the producer. Flushed with success, Danny returns to the family celebration and, at the height of the rejoicing, his father announces to the guests that he is retiring as a Cantor and that Danny would take his place. This shocks Danny, for he did not want to become a Cantor. When Danny obtains a featured spot in Peggy's show, his father is shocked and, after a painful scene, Danny leaves home without his father's blessing. The show flops and Danny finds himself out of work. His efforts to get another engagement are in vain, despite Peggy's encouragement, and he finally returns home and tells his father that he will carry on as a Cantor. His overjoyed father starts training him, and Danny works hard, but his heart is with Peggy and show business. When he learns that a recording he had made is a smash hit, Danny gathers courage and tells his father that he wants to return to the stage. Disillusioned, Cantor Franz disowns him. Success comes swift for Danny, and he becomes reunited with Peggy, but he remains unhappy over the estrangement with his father. On the eve of the Yom Kippur holiday, Danny receives word that his father is gravely ill. He hastens to his bedside and penitently tries to tell the old Cantor that he is sorry, but Franz stops him, pointing out that he himself had been selfish. Danny obtains permission to sing the Kol Nidre at the Temple services in his father's place, and Franz, whose house was close to the Temple, hears his son sing the Yom Kippur chant. Thus his wish is fulfilled in part.

Louis F. Edelman produced it, and Michael Curtiz directed it, from a screenplay by Frank Davis, Leonard Stern and Lewis Meltzer, based on the play by Samson Raphaelson.

Good for everyone.

MOVIE-GOERS APPROVE WILL ROGERS COLLECTION BOXES

Evidencing a form of applause to the Amusement Industry for maintaining the Will Rogers Memorial Hospital, are the gratifying returns from the first period of display of the Hospital's Collection Boxes.

Step One in the Coin Box Collection plan, which was introduced by Joe Vogel, and engineered by Loew's, Inc., was backed-up by over 2500 cooperating theatres, including most of the major circuits. It has, in its two-month span, returned in excess of $10,000 for the Will Rogers Hospital Fund.

The second distribution of collection boxes has just been completed by National Screen Service, with an increased number of theatres, approximately 4000, assisting. Estimates indicate that twice the initial amount may be expected when these are reported at next change-over time, which will begin about February 15.

Abe Montague, President of the Variety Clubs-Will Rogers Hospital, has asked HARRISON'S REPORTS to inform the theatres involved that "the Board of Directors of the Hospital is fully aware of the extra work-load these theatres have undertaken for their hospital, and is exceedingly thankful to them, not only for the immediate financial benefit to our Hospital, but for the reflected spirit of cooperation, of concern for our fellow man, for without these qualities our Hospital could not realize its great attainments."

one whit concerned about exhibitor opposition. This is a bit difficult to understand in view of certain statements made by Herbert J. Yates, the company's president, in an article published under his by-line in last week's 47th Anniversary issue of weekly *Variety*.

In that article Mr. Yates points out that, for the new season, Republic will make at least twenty "deluxe" pictures at costs ranging from $750,000 to $1,500,000, with the total production budget triple the amount that Republic has ever spent on any season's product. He then admits that "the average deluxe picture, costing up to $1,000,000, has a hard time recouping its negative cost." If such is the case under normal present-day conditions, does Mr. Yates think that the task will be any easier for his company in view of the exhibitors' condemnation of its TV sales policy?

Mr. Yates apparently is not concerned, for despite the problems that must be faced in 1953, and despite his admission that competition from television will increase, he ends his article by stating his belief that "Republic's large investment in 1953 is a justified and reasonable business risk."

HARRISON'S REPORTS would suggest to Mr. Yates that when he checks up on his company's future financial statements, he analyze the results, not only in the light of business conditions, but also in the light of determined exhibitor opposition to his sales forces because of the company's policy of selling old pictures at a comparative pittance to a competitive medium that is keeping people away from the theatres by the hundreds of thousands. Such an analysis may prove to be an eye-opener.

SOMETHING TO THINK ABOUT

Under the heading of "Let's Take a Breather," Charlie Jones, secretary of the Allied Theatre Owners of Iowa and Nebraska, offers this suggestion in his December 30 organizational bulletin relative to the annual pre-Christmas slump experienced by the theatres:

"We keep telling ourselves that we're nuts every year in December. Judging from a lot of the mail, the performance reports and people we talk to, we are not the only one who is glad when the December slump is over. How many of you ever made expenses the last two weeks in December? We're getting tired of getting our brains beat out every year from the 15th to the 25th of December.

"We unshackled the demon that possesses us the other day and he put this idea into our head: Why don't we all close up shop for 10 days next year from December 15th to the 25th? Now, before you throw up your hands in horror consider this. Have you ever made any money those days? Do you know of anything that would get more attention for the movies than if every house took a 10-day vacation? Don't you think the publicity would be worth it? Wouldn't you like to take a break? Wouldn't the public appreciate movies ten-fold more if they were deprived of them for a period? Do you know of a better period?

"You never know how thirsty you are until the well runs dry. I'm serious. The film companies might not love us, but I'll bet 95% of us would be money ahead, the publicity would be enormous and maybe some neighboring merchants might see a little more light as to the value of your theatre to the commerce of your town. Oh sure, have your free kiddy show during the period, but otherwise close it. If everybody would do it, it might not be as screwy as it sounds — or am I nuts? Shall we think about it next year — or have you already thought ahead for next December?"

* * *

Another suggestion worth thinking about is contained in the December 19 service bulletin of the Independent Theatre Owners of Ohio, in which Bob Wile, executive secretary of the organization, had this to say under the heading of "The Managerial Problem":

"This is probably a radical solution for the problem of finding good managers for key theatres but it may come to pass some day anyway. There are too few young men willing to become assistant managers in theatres, the traditional stepping stones to managerships. The long hours, week-end work and relatively low pay are drawbacks in these days of 40-hour weeks, time and a half for overtime and no lack of jobs for every high school and college graduate.

"Let us assume that the functions of the manager be split in half. One man, the most responsible of the two, who has had experience, works a regular business day. He merchandises the pictures, writes ads, makes tieups. He superintends the cleaning of the theatre, sees that is is supplied with articles necessary for its smooth running, etc. At 6:00 he goes home for the day. At that hour, the other half of the management team appears on the scene. He is the house manager. He sees that the light are turned on, supervises the sales and collection of tickets, the seating of patrons, sale of candy, etc. Meanwhile, he can be learning the job of the other man. This man can be a school teacher, a bank clerk, a municipal employee or a student. The combined salaries are not more than any good circuit is willing to pay a manager and an assistant. The easier hours and chance for opportunity offer better recruitment possibilities. There may be some circuit general managers who will be willing to shoot us for making such a radical suggestion but it does seem to offer at least a partial panacea for the management problem."

THE CHALLENGE CAN BE MET

According to A. W. Plamondon, Jr., president of the Radio-Television Manufacturers Association, there are now approximately 20,500,000 television sets in use, and he predicts that the number will reach 50,000,000 within five years.

Frank M. Folsom, president of RCA, predicts that between 150 and 200 new television stations will start operating in 1953, and that slightly more than six million TV sets will be sold during the year, thus making telecasts available to approximately five million additional families throughout the country.

There is every reason to believe that these predictions will come true to a substantial degree, with a resultant increase in the competition to the theatres. The motion picture industry should not have any difficulty in meeting this challenge, however, if the producers make their picture more entertaining than ever, and if the exhibitors keep their theatres attractive and comfortable. The combination of a good movie and a comfortable seat in a clean, attractive theatre will aways remain irresistible.

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STORM CLOUDS AHEAD

By reaffirming the decision of its Chicago convention to reject the distributors' draft of a proposed arbitration plan, and by voting to withdraw all Allied officers from further negotiations, the board of directors of Allied States Association, at its mid-Winter meeting held this week in New Orleans, snuffed out what little hope still remained for the establishment of an all-industry arbitration system in the near future.

The Allied board took its action after hearing a report from Wilbur Snaper, president of the association, on his recent discussions with distributor representatives in New York, and after giving consideration to a January 9 letter from Eric Johnston, president of the producers-distributors organization, in which he expressed the distributors' belief in the "positive value" af arbitration, but emphasized that they remained firm in their refusal to assent to the arbitration of film rentals in any manner. Johnston also proposed a further meeting.

In announcing its action, the board made its position clear in the following statement:

"The board of directors having heard and fully considered the report of President Snaper in reference to arbitration and the letter from Eric Johnston on the subject is forced to the conclusion that these communications contain no proposals within the scope of arbitration or otherwise which would afford the exhibitors any relief from the distributors' pricing policies and practices which constitute the exhibitors' principal grievance and stand as a bar to the economic recovery and future welfare of the motion picture business.

"The condition is aggravated by the fact that during the negotiations looking to the establishment of an arbitration system the participating distributors not only continued to exact higher film rentals from the exhibitors on all classes of product, but designated for special treatment as road-shows or pre-releases during that period more pictures than had been marketed by that method in the five preceding years, and this in spite of the fact that in the beginning and throughout the negotiations the exhibitor representatives of their organization affiliations cited that method as the chief source of complaint and strove for effective measures for curbing it.

"The Allied Board is amazed that at this critical juncture in the industry's affairs the film companies should insist upon retaining and increasing a practice which in its practical effect violates two of the injunctions entered against eight of them in the anti-trust suit brought against them by the United States and has the further effect to withhold choice films from exhibition in thousands of theatres at a time when mass attendance is so badly needed, not only as an immediate source of revenue but in order that people may see and enjoy those films and recreate and reestablish the movie-going habit.

"In order that there may be no mistaking of our meaning when we say that the pre-release or roadshow method now being used by the distributors violates court orders, we point out it has the effect to superimpose on the regular clearance to which subsequent-run theatres are subjected an additional and much longer clearance in favor of the prior-run theatres, which play the pictures first as a road-show and then on regular release, and has the further effect to create clearances over theatres and towns which have not heretofore been subjected to any clearance. This extended clearance is not designed reasonable to protect the licensed theatre on the run granted it, but is designed solely to increase the distributors' revenues, a yardstick which the courts have said they may not use.

"In addition, this method of marketing pictures contemplates that the exhibitor shall increase his admission prices to an amount designated by the distributor and this usually almost invariably follows and constitutes the fixing of admission prices by agreement between the distributor and exhibitor.

"In the circumstances, the board has no alternative but to reaffirm the program agreed to in Chicago, which was to reject the distributors' draft of an arbitration plan and to withdraw the officers from further participation in the negotiations."

With the subject of arbitration out of the way, the Allied leaders are now preparing a vigorous campaign to secure relief from the distributors' objectionable practices and sales policies by resorting to whatever legal means may be open to them. This is in accordance with the Allied statement of policy adopted by the board last November in Chicago, and unanimously ratified by the Allied convention.

To this end the board, at its meeting this week, approved the resolution presented at the Chicago convention by John C. Vlachos, of Michigan, petitioning the board to conduct a nation-wide investigation to ascertain whether the distributors, by their sales policies and other burdensome terms, are in violation of the anti-trust laws or of court injunctions issued against them in different proceedings. At the time the Vlachos resolution was adopted by the convention, the delegates pledged their full cooperation in the gathering and furnishing of evidence of any such violations that may come to their attention. In this connection it is anticipated that Allied will send an appropriate questionnaire to all its members.

In deciding to resort to litigation, legislation and appeals to various public agencies, Allied has chartered a course from which, according to Abram F. Myers, its general counsel, "there can be no wavering or turning back." In his annual report to the board, Mr. Myers had this to say, in part:

"In order to succeed in our campaign for reforms which will pave the way for an all-industry recovery program, we must convince all concerned that our campaign is going to be prosecuted until our ends are achieved. We may hope, of course, that the executive heads of the film companies, with greater vision than that displayed by those with whom we have thus far been compelled to deal, will see the wisdom of yielding a measure of the power incident to their control of the films for sake of the greater advantage which will accrue from a united assault on the existing box-office depression. But we cannot depend on this and we must be prepared to fight it out all along the lines laid down in Chicago, if it takes all year."

Mr. Myers' words should make the distributors pause and consider, for by this time it should be obvious to them that Allied's determination to secure relief from oppressive practices by whatever legal means may be open to them is no idle threat.

Under the present sales policies the distributors are diverting into their own pockets an undue proportion of the box-office receipts in all situations, including thousands of theatres that are on the verge of failure. The thinking men among the distributors must realize that such an unsound and unjust condition cannot continue indefinitely. It would save them a good deal of grief in the days to come if they would start immediately to institute voluntary reforms.

"Peter Pan"

(RKO-Disney, no rel. date set; time, 76½ min.)

Photographed in Technicolor, this feature-length cartoon is another Walt Disney masterpiece. It should prove a delight, not only to children, but also to every adult. The animation is so good that the characters appear almost natural. Their mannerisms are those of human beings. Based on the famous James M. Barrie fantasy, the story is a glamorous adventure in an imaginary child's world, filled with thrills, suspense, much comedy and many emotional moments. The characters, as conceived by Disney, are thoroughly delightful. Peter Pan, utilizing the voice of Bobby Driscoll, has been drawn as an intelligent youngster witb smart movements of body and spirit, coming out victorious in his encounters with the villains while at the same time watching over the safety of his charges. He is a manly little fellow in every respect. Wendy, as the little girl about to pass the stage of childhood is a kindhearted miss, with human mannerisms, and John and Michael, her smaller brotbers, are like real little boys, loveable and kindly. The Lost Boys, motherless waifs who wear animal skins, are as comical as they are pathetic. Captain Hook, the pirate chief, is a fabulous arch villain, and Smee, his meek aide, is extremely comical, as are the Indians, the crocodile who is constantly after Captain Hook, and Nana, the shaggy-dog nursemaid. But the one character who will win tbe public's fancy is Tinker Bell, Peter Pan's pouting companion, a tiny humanesque figure about tbe size of Pan's thumb, who has a decided feminine nature and glows like a firefly as she flits about with amazing speed. Disney's depiction of Never Land is a treat to the eye, not only for its conception, but also for the delicacy of its colors.

The story has Wendy, John and Michael, the children of tbe Darling family, talking about Peter Pan, the boy who never grows up, but their parents laugh at this talk as a figment of their imagination. When the parents go out for the evening, Peter appears before the children and, teaching them how to fly through space, induces them to follow him to Never Land, a far away place of enchantment, where they have wonderful experiences with mermaids and Indians, and with the Lost Boys. All tbrougb tbeir stay in Never Land they have constant encounters with Captain Hook, who sought to destroy Peter and who in turn is sought by a hungry crocodile, of whom he was deathly afraid. Peter consistently outwits Hook who resorts to all sorts of trickery, and he even saves Wendy and her brothers when they become his captives. In a final battle, Hook falls into the sea and swims away furiously with the crocodile hot on his heels. Peter then takes command of the pirate ship, steers it towards the Darling residence, and delivers the children just before their parents arrive home.

It is a Walt Disney production, in which a host of writers, directors, animators and other craftsmen collaborated.

Suitable for everybody, everywhere.

"Girls in the Night" with Joyce Holden, Glenda Farrell and Harvey Lembeck

(Univ.-Int'l, February; time, 83 min.)

Unlike the title suggests, "Girls in the Night" is a story of juvenile delinquency on New York's East Side, shot against authentic backgrounds. Although not outstanding, it is a fair enough picture of its kind, but its chief value to the exhibitors lies in its exploitation possibilities, for none of the players means anything at the box-office. The picture succeeds in conveying to the spectator tbe dreariness and temptations of life in the slums, but the story itself offers little that is novel and lacks appreciable dramatic impact. The film introduces Patricia Hardy, a pretty newcomer who bas won fame in several beauty contests, but her acting is in need of improvement. The others in the cast, however, come through with competent performances, with Glenda Farrell outstanding as the worn-out motber of a typical East Side family:—

The story revolves mainly around the problems of Miss Farrell's family, including Anthony Ross, her husband, whose desire to move his family to a better neighborhood is set back when he is injured by a speeding truck; Patricia, their 'teen-aged daugbter, who refuses to go steady with Glen Roberts, a neighborhood boy, because she did not want to remain on the East Side; and Harvey Lembeck, their cocky young son, who sought to better himself. In the development of the plot, Lembeck and Joyce Holden, his brassy girl-friend, plan to rob a fake beggar of his supposed board, despite the efforts of Glen and Patricia to stop them. The plan is overheard by Jaclynne Greene, an unattractive girl who considered herself to be the sweetheart of Don Gordon, a neighborhood hoodlum, who had designs on Patricia. Gordon and Jaclynne go to the beggar's shack to rob him before the others, and when the beggar arrives unexpectedly Gordon shoots him dead. Shortly thereafter Lembeck and Joyce steal the beggar's hoard of $600, unaware that he lay dead in the next room. Later, Jaclynne demands half the stolen money, threatening to tell the police that they killed tbe beggar if they don't split with her. In tbe events that follow, Patricia, by playing up to Gordon, discovers that he is the killer and that Jaclynne is protecting him. Lembeck and Roberts set out in search of Gordon and find him in an old warehouse on the verge of killing Jaclynne, who had threatened to squeal on him unless he kept away from Patricia. A hectic chase follows, ending with Gordon's death when he falls from a bridge onto high voltage wires. Brought before the judge for his part in the robbery, Lembeck is given a suspended sentence and placed on probation. It all ends with the family moving to a better neighborhood on the proceeds of insurance money collected by the father.

It was produced by Albert J. Cohen, and directed by Jack Arnold, from a story and screenplay by Ray Buffum.

Strictly adult fare.

"Treasure of the Golden Condor" with Cornel Wilde and Constance Smith

(20th Century-Fox, March; time, 93 min.)

A good costume adventure melodrama, photographed in Technicolor. Set in 18th Century France, the story is an exciting account of a young man's efforts to prove that he is the rightful heir to a title and fortune appropriated by his merciless uncle, and of his search for a fabulous treasure in the danger-filled jungles of Gautemala. The Gautemala sequences are particularly interesting, for a good part of the action was actually filmed there against authentic backgrounds, and the Quicha Indians, a colorful native Gautemala tribe, appear in the picture. The scenes that show Cornel Wilde, the hero, and Finlay Currie, a rugged Scotsman, locating the treasure in an old cave only to find their path blocked by a huge boa constrictor and their lives endangered by an earthquake, are thrilling. The romantic interest between Wilde and Constance Smith is appealing. The direction and acting are first-rate, and the color photography fine:—

The story depicts how Wilde, as a youngster, is taken away from Walter Hampden, his grandfather, and placed under the guardianship of George Macready, a French Marquis, who discovered that the lad was the illegitimate son of his dead brother, whom he (Macready) had succeeded. After years of beatings and ill-treatment, Wilde, now a young man, is very much in love with Anne Bancroft, Macready's daughter, and longs to be free of his bondage. Konstantin Shayne, a local priest, knows of Wilde's sufferings and arranges for him to accompany Finlay Currie, a Scotsman, on a trip to Gautemala, in which country Currie had long sought to find a hidden treasure as indicated on a map he possessed. As an escaped bondsman, Wilde finds himself subject to hanging if caught. Arriving in Gautemala, Wilde meets Constance, Currie's daughter, who had become embittered over her father's relentless quest for the treasure, and who takes a dislike to Wilde for helping him. After many hazards in a long trek through the jungle, tbey meet a friendly tribe of Quiche Indians who, after greeting them as gods, lead them to the cave where the fabulous treasure is stored. They fill their sacks with jewels and gold and manage to get out of the cave alive, despite an earthquake and an attack by a boa constrictor. Currie and Constance decide to remain in Guatemala, but Wilde, although in love with Constance, decides to return to France with his newfound fortune, which he uses to expose Macready and to prove that he (Wilde) was the legitimate and rightful heir to the estates and title left by his father. After winning his fight, despite a double-cross by Anne, Wilde turns over the entire estate to the people who helped him, and returns to Gautemala for a life of peace and contentment with Constance.

It was produced by Jules Buck, and directed by Delmar Daves, who wrote the screenplay from a novel by Edison Marshall.

Good for the family.

"Confidentially Connie" with Van Johnson, Janet Leigh and Louis Calhern

(MGM, March; time, 71 min.)

Revolving around a young but independent college professor whose meager salary does not permit him to buy red meat required by his pregnant wife, "Confidentially Connie" is a highly amusing domestic comedy that, by virtue of its star power, is strong enough to top a double bill. The story is simple, but it is crammed with many comical situations, and those who will see it will tell others of its high degree of humor. Most of the hearty laughs stem from the confusion caused by Louis Calhern, the professor's blustering father, a Texas cattle tycoon who secretly makes a deal with a local butcher to supply meats to his daughter-in-law at low prices, thus precipitating a cut-throat price war among the butcher shops in town when word gets around of how cheaply she buys her meats. Van Johnson, the professor, Janet Leigh, as his wife, and Walter Slezak as the harrassed butcher, are highly competent in their individual roles. It is not a big picture, but it certainly is a very good entertainment:—

Although instructed by her obstretician to eat red meat, Janet is unable to do so on the salary earned by Johnson. Johnson could live the life of a millionaire by returning to the ranch of Calhern, his father, but he was determined to be independent of his father, who had little use for anyone who preferred Shakespeare to steers. Longing to see his son, Calhern pays him a visit. When he discovers that he is going to become a grandfather, and that Janet is eating fish instead of meat, Calhern, to avoid getting into a row with Johnson, arranges with Slezak to furnish Janet with red meat at ridiculously low prices while he makes up the difference in the cost. This enables Janet to invite Gene Lockhart, the dean, to a steak dinner that even he could not afford, her purpose being to win a new appointment for Johnson with an increase in salary. Immensely pleased with the dinner, Lockhart decides to give Johnson the new appointment, but Calhern talks him out of it by telling him that Johnson is returning to Texas. Meanwhile several housewives learn of the price Janet pays for meat, and this results in a price war among all the butcher shops in town, with Calhern footing the losses. His ruse then comes to light, and even though Johnson resents it he decides to return to the ranch for Janet's well being. But when he learns that Calhern had prevented his new appointment, he quarrels with his father and decides to remain at school. Dejected, Calhern returns to Texas alone, but not before he gives the college an endowment to raise the teachers' salaries. This recognition of a teacher's true worth touches Johnson, and in due time he, Janet and their new-born son go to the ranch for their vacation, much to Calhern's delight.

It was produced by Stephen Ames, and directed by Edward Buzzell, from a screenplay by Max Shulman, based on a story by himself and Herman Wouk.

Fine for the family.

"Taxi" with Dan Dailey and Constance Smith

(20th Century-Fox, Feb.; time, 77 min.)

A thoroughly enjoyable comedy-drama that should go over well with all types of audiences because of its combination of humor and deep human appeal. Covering one day in the life of a New York cab driver, whose fare turns out to be a newly-arrived Irish girl seeking her worthless American husband, father of her infant child, the story has delightful comedy and at the same time is filled with situations that tug at one's heartstrings. Dan Dailey is unusually good as the calloused cab driver who is softened by the girl's plight, and a fine performance is turned in by Constance Smith, as the beguiling colleen. The story has been shot against actual New York backgrounds, which should prove of great interest to those who have never visited the big city. The photography is fine:—

In need of money to meet a payment due on his taxicab, Dailey seeks to raise the money by taking advantage of his passengers. At a Brooklyn dock he picks up Constance who had just gotten off a ship from Ireland and who had to return by 5 P.M. unless she could locate her husband to sponsor her entry into the country. He lived in Manhattan and she had not heard from him in six months. Driving her to her husband's last known address, Dailey takes an exceedingly long route to raise the meter charges, but he finds himself stuck when she tells him that she has insufficient funds. To make matters worse, the building housing her husband had been torn down. Disgusted by this turn of events, but unwilling to leave her stranded, Dailey reluctantly sets out to find clues to her husband's whereabouts. The search proves unavailing, and Dailey returns her to the ship, but when he learns that she has an infant he refinances the loan on his cab and puts up a $500 bond to enable her to remain in the country for another two weeks. He then takes her to his home, where his mother, Blanche Yurka, who was always trying to marry him off, seeks to get him interested in Constance romantically. While Constance watches a man-on-the-sidewalk TV show in which the announcer questions passersby, one participant, who gives his address, proves to be her husband. She rushes there in Dailey's cab only to learn that her husband had no desire to see either her or the baby. She tries to make Dailey believe that everything is all right, but Dailey, seeing through her smile, tells her to get back into the cab. They head for home, each realizing their love for each other.

It was produced by Samuel C. Engel, and directed by Gregory Ratoff, from a screenplay by D. M. Marshman, Jr. and Daniel Fuchs, based on a screen story by Hans Jacoby and Fred Brady.

Good family entertainment.

"The Sea Around Us"

(RKO, no rel. date set; time, 61 min.)

This is a rare documentary film, and incidentally an Academy Award possibility, photographed by the Technicolor process. It pertains mostly to submarine photography, dealing with spear fishing, nudibranch (the sea's most beautiful creatures), whale hunting, brown and white seals, turtles and other sea life. The picture begins with the story of creation in accordance with the best traditions of science and religion, depicting gaseous heavens, exploding suns, fiery earth, endless falling of rain and the flooding of the world, which gave a start to the creation of the sea, which covers almost three-fourths of the world. It then shows microscopic life; fights between sharks and the deadly octupus; scenes of crabherding and "sharkwalking." It shows sharks caught by dope-baited hooks, and after being placed in tanks oxygen is forced into their gills until they are revived. There are scenes of crab fishing in the Bering Sea; sponge diving along the Florida coast; schools of porpoise, known as the clowns of the sea; and birds that fish under water. There are also interesting shots of salmon returning home after long trips up the Pacific coast to spawn and then die peacefully. Interesting also are the scenes of colorful formations of underwater gardens, where the sea weed grows to a height of more than one hundred feet.

The picture poses the problem of the end of the world. It puts forth a theory that if the ice in all the world should continue to melt at its current pace, the waters would rise by more than one hundred feet. If this should happen, the world would be submerged.

Though "The Sea Around Us" should appeal to the intelligent classes it is the belief of this reviewer that it could be shown in any type of theatre to good advantage.

The picture was produced by Irwin Allen, who based it on the book by Rachel L. Carson, with the commentary written by Mr. Allen himself. The book was a best-seller and still is. Condensed versions of the book have appeared in several magazines, and metropolitan newspapers have serialized it.

NOTICE

The unusual demand for HARRISON'S REPORTS binders at the beginning of this year has created a temporary shortage, necessitating a delay of two to three weeks in delivery. HARRISON'S REPORTS requests the indulgence of its subscribers in this matter.

"The Hitch-Hiker" with Edmond O'Brien, Frank Lovejoy and William Talman

(RKO, March; time, 71 min.)

This is a very heavy melodrama, but it has been produced so well that one feels as if going through an actual experience. The suspense-packed story deals with an escaped killer who hitches a ride with two men heading for a vacation and, at gunpoint, compels them to do his bidding for several days until he is finally captured in Mexico by the police. One is held tense throughout the harrowing proceedings because of the merciless and sadistic actions of the killer, played by William Talman in an extremely realistic manner. Edmond O'Brien and Frank Lovejoy are very good as his victims. There is no romance and no comedy relief. Even though it has been produced, directed and acted with great skill, one feels depressed when the picture is over. If anything, the picture will make motorists think twice before giving a lift to hitch-hikers:—

Headed in their automobile for a fishing vacation, O'Brien and Lovejoy give Talman a lift when he thumbs them for a ride. Within minutes he pulls a gun on them, identifies himself as an escaped convict who had committed several murders over the past few days, and commands them to do his bidding if they want to stay alive. From then on Talman forces his victims to conduct themselves in a manner that cannot be a menace to his safety and, to keep them aware of their peril, he indulges sadistically in target practice, during which he shoots at a tin can held in O'Brien's hand. Even when they stop in the woods to sleep at night, they cannot escape because they could not tell whether Talman was asleep or awake; he had a defective eye over which the eyelid never closed. By means of the car radio, Talman is able to keep tabs on his pursuit by the police and is thus able to avoid capture as he orders his captives to drive to a certain Mexican village from which he could escape for good. Lovejoy manages to leave a clue at a gas station, and the police, after finding it, conclude that Talman had been evading capture because of the information given over the radio. To cross him, they broadcast that his pursuit had been abandoned. In due time the car has a breakdown and the trio head for their destination on foot, with Talman changing clothes with O'Brien as a further protection for himself. Upon arriving at the village they make a deal with a Mexican fisherman for a boat, but the fisherman, recognizing Talman, notifies the police. The authorities converge on Talman and trap him, but before he can be taken into custody O'Brien beats him up with a pent-up fury that knows no bounds.

Collier Young produced it, and Ida Lupino directed it, from a screenplay written by both of them.

It is an adult picture. Nervous children should be kept away from it.

"Sword of Venus" with Robert Clarke, Catherine McLeod and Dan O'Herlihy

(RKO, February; time, 73 min.)

A routine costume adventure melodrama, suitable for the lower half of a mid-week double bill. Set in 19th Century France, the story is in the nature of a sequel to Alexandre Dumas' "Count of Monte Cristo" in that it revolves around the Count's son and around the murderous scheming of enemies who seek to put the young man out of the way in order to gain control of the Monte Cristo fortune. The plot itself is ordinary and the direction and acting are nothing to brag about, but it has enough movement and excitement to satisfy the undiscriminating action fans. Much of the photography is in a low key. The production values are modest:—

Dan O'Herlihy, an old enemy of the Count of Monte Cristo, plots with William Schallert and Catherine McLeod to have Robert Clarke, the Count's son, put out of the way so that they may take over the family fortune for themselves. With Catherine as the bait, Clarke is lured to a small inn where he is led to believe that he had murdered Schallert. He is arrested for the "crime" and, through the connivance of crooked officials, is sentenced to life imprisonment, just escaping hanging by virtue of a new government decree. In prison, Clarke escapes death at the hands of another convict who had been bribed by O'Herlihy to kill him. Clarke manages to flee the prison and, upon learning of the plot against him, sets out to defeat the conspirators who had gone to the family estate on the island of Monte Cristo. He arrives there secretly and learns that his enemies, with Schallert posing as the Count's son, were in the process of taking over the fortune. He learns also that Catherine had fallen in love with him (Clarke), and that she had revolted against O'Herlihy's murderous intentions. In a series of cleverly executed moves, Clarke, aided by Catherine, turns the tables on his enemies, regaining his freedom and winning Catherine as his bride.

It was written and produced by Aubrey Wisberg and Jack Pollexfen, and directed by Harold Daniels.

Harmless for the family.

"Savage Mutiny" with Johnny Weissmuller

(Columbia, no rel. date set; time, 73 min.)

This latest of the "Jungle Jim" pictures should get by on the lower half of a double bill wherever the series is liked. This time the story is given a timely twist in that Johnny Weissmuller, the hero, is given the task of clearing an island of its natives in preparation of an atom bomb test over the jungles of Africa. Worked into the obvious plot are the doings of enemy agents who seek to sabotage the test but, as can be expected, Weissmuller triumphs in the end, despite the many hazards he encounters. Worked into the proceedings also are library clips of wild animals battling to the death. The direction and acting meet the demands of the script. The photography is in sepia-tone:—

Weissmuller is assigned by the British commandant in Dangor to clear a tribe of antagonistic natives from Tulonga Island, which had been chosen as the site for the first atom bomb test in Africa. Accompanied by his pet chimp and by Angela Stevens, a doctor sent to vaccinate the natives, Weissmuller sets out on his mission and soon discovers that Gregory Gay and Leonard Penn, posing as traders but really enemy agents, were attempting to sabotage the test by frightening the superstitious natives back to the island so that they would be annihilated, thus sparking a native revolt in the area. To accomplish their purpose, the enemy agents, using a plane, spray radioactive dust on the natives, making them all ill. The natives blame Weissmuller for their plight and decide to return to the security of their island. Blocked by patrols, they force their way through by using Angela as a hostage. Weissmuller aware that a plane was to drop the atom bomb within three hours, sets out to head off the tribe. He succeeds in the nick of time, but not before he kills the enemy agents who attempt to stop him.

It was produced by Sam Katzman, and directed by Spencer G. Bennett, from a screenplay by Sol Shor.

Harmless for the family.

"Star of Texas" with Wayne Morris

(Allied Artists, Jan. 11; time, 68 min.)

Better than the average western melodrama. The story is somewhat different; it revolves around the efforts of the hero to apprehend a gang that had been "springing" arrested persons from jail so as to recruit them for their outlaw gang. In order to track down the gang, the hero poses as an outlaw and, has himself arrested, thus enabling him to trap the gang after he, too, is "sprung" from jail. The action holds one's interest all the way through, and the situations where Wayne Morris, the hero, is shown risking his life to get evidence against the gang are suspensive. Good acting, the result of skillful direction, makes the action realistic. There is hardly any comedy relief:—

Assigned to uncover a gang of bandits who had been freeing prisoners from jail, Morris, a Texas Ranger, assumes a fictitious name and has himself publicized as a wanted killer. He is arrested and jailed in San Juan. Rick Vallin, an associate Ranger, watches out for his safety. In due time Morris is sprung from jail by Paul Fix and his henchmen and taken to a private residence, where he learns that each gang member had a respectable job as a cover. Morris joins the gang in committing several robberies, and notifies Vallin to hold off the Rangers until he can locate the brains behind the gang. He also helps to spring a new recruit from the San Juan jail, and in the process is recognized by Frank Ferguson, the Marshal. Later Vallin obtains evidence that Ferguson himself is the brains behind the gang, only to be shot dead when he accosts Ferguson. The Marshal then decides to do away with Morris during a bank holdup so that it may appear as if he had killed him in the line of duty. The scheme backfires when Ferguson misses Morris, and this gives Morris a chance to learn that Ferguson is the gang's secret leader. With the aid of other Rangers, Morris rounds up the gang and personally captures Ferguson after giving him a sound beating.

Vincent M. Fennelly produced it, and Thomas Carr directed it, from a story and screenplay by Dan Ullman.

Unobqectionable for the family.

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"SALOME" SALES POLICY SPARKS ALLIED CAMPAIGN FOR GOVERNMENT RELIEF

It probably will come as no surprise to most exhibitors that Columbia is to give "Salome," its latest Rita Hayworth picture, a pre-release treatment that contemplates the charging of advanced admission prices. This was disclosed this week by Columbia in trade paper advertisements, which announced that the company will limit the picture's pre-release engagements "to qualified theatres in cities of 75,000 population or more, which shall be selected competitively based on their offers."

Immediately after the picture is made available for screening at all Columbia exchanges, the company will consider offers which, "for proper evaluation," should include:

"1. Theatre's name and exhibitor's name.
"2. Minimum dollar guarantee to Columbia.
"3. Terms (We desire a first week participation of 50% minimum. Percentages for subsequent weeks should also be specified.)
"4. Minimum length of run guarantee.
"5. Control figures to determine holdovers beyond the guaranteed minimum run.
"6. Amount exhibitor proposes to contribute to advertising campaign for advance and first week and for subsequent weeks of guaranteed run.
"7. Such other information as the exhibitor may consider important in helping us to evaluate his offer more carefully."

The statement of policy makes it clear that Columbia reserves the right to reject all offers, and that "the run granted will be definitely established; no specific clearance will be granted."

Elsewhere in its statement Columbia had this to say about advanced admissions:

"We are fully aware that it is, by law, neither our right nor our function to fix admission prices. That prerogative belongs solely to the exhibitor. Our sales organization has received firm and explicit instructions to that effect.

"However, we also recognize the fact that, in the recent past, pictures of similar scope and stature have done extremely well in situations where the exhibitor has voluntarily presented these super-attractions at increased prices. We believe that 'Salome' offers the exhibitor the same opportunity."

As was pointed out by Wilbur Snaper, National Allied's president, at a trade press conference held this week, the "Salome" sales policy, despite the carefully selected language employed, means in effect that an exhibitor, to play the picture, must either increase his admission prices or his offer will be rejected by Columbia. What other meaning can be gleaned from Columbia's remarks about increased admission prices and its requirement that the exhibitor, in submitting an offer for the picture, include "such other information as the exhibitor may consider important in helping us to evaluate his offer more carefully"?

Snaper, who pointed to the "Salome" sales policy as an example of the abuses practiced by distribution as a whole in regard to pre-releases, asserted that such policies are in a number of respects violative of the decree, that they are "as destructive to subsequent-run theatres as anything the distributors have doped up yet," and that they cannot help but bring on more lawsuits and litigation.

He pointed to the fact that Columbia, in confining the "Salome" pre-release engagements to first-run theatres in cities of 75,000 population or more, was committing "rank discrimination" against eighty per cent of the theatres in the country. Such a policy, he declared, relegates most of the exhibitors to the status of second class businessmen, not only because they cannot afford to play important pictures under the terms demanded, but also because the practice of pre-releases in big-city first-run engagements invariably results in the pictures being milked dry and losing considerable value by the time they are made available to the rest of the exhibitors.

Snaper revealed that Allied already has done considerable preparatory work on a complaint to be lodged with the Department of Justice, not only with respect to the "Salome" sales policy, but also in connection with similar sales policies that have been employed by several of the distributors over the past two years. He pointed out that the only reason why Allied has delayed action for the past few months was that it was waiting for the reorganization of the Department of Justice under the new Attorney General. Any action taken prior to the taking of office by the new administration probably would have been useless.

As pointed out by this paper in last week's issue, Allied's determination to secure relief from distributor practices that are proving ruinous to the exhibitors is no idle threat. Storm clouds are definitely ahead, and the Columbia sales policy on "Salome" has provided the first thunderclap.

REPEAT PERFORMANCE

In a statement issued to the trade press this week, Herman M. Levy, general counsel of the Theatre Owners of America, criticizes National Allied for its rejection of the distributors' proposed plan for an industry arbitration system.

Stating that it had been hoped that Allied would see fit to subscribe to the plan on the basis of what Abram F. Myers, Allied's general counsel, has called its "plus points," Levy stated that it now appears as if Allied will reject any plan for industry arbitration unless and until "certain matters concerning the licensing of motion pictures, primarily that of film rental, are made arbitrable."

A question that "must have the most serious consideration," said Levy, is "whether an entire plan, with so many 'plus points' and representing the result of the unanimous acceptance of the principles of arbitration, should be completely discarded because it cannot be all things to all men."

"Why," continued Levy, "should exhibitors be deprived of avenues of relief, recognized by all segments of the Arbitration Conference to be new and good, because the plan does not contain all the sources of relief that all segments of the Conference want included?

"The distributors have spoken. They have stated that they will not agree to the arbitration of film rental. If that is their final word, then I say that the plan should be accepted —with such changes as can be agreed upon, and that an

(Continued on back page)

"Niagara" with Marilyn Monroe, Joseph Cotten and Jean Peters

(*20th Century-Fox, Feb.; time, 89 min.*)

Photographed in Technicolor, this is a morbid but fascinating murder thriller that is packed with suspense from start to finish. Its combination of melodrama and sex, set against the background of the mighty and picturesque Niagara Falls, should go over very well with adult audiences. The main attraction, of course, is the highly publicized Marilyn Monroe, and the manner in which she is presented on the screen, both in revealing, tight-fitting clothes and wiggling movements, justifies the claim that she is the sexiest blonde in the movies today. Several of the bedroom scenes in which she appears will make many a spectator gasp. The story, which has Joseph Cotten, as Marilyn's psychoneurotic husband, killing her lover in self-defense and then strangling her, grips one's attention throughout and is made all the more exciting by the fact that Jean Peters, a pretty honeymooner, becomes innocently involved in the machinations and almost loses her life. The Falls itself play an important part in the story since some of the most thrilling sequences take place in the famed Cave of the Winds, the Horseshoe Scenic Tunnels and the Carillon Tower, as well as on the raging rapids of the Niagara River. The scenic grandeur of the backgrounds, enhanced by the fine color photography, is alone worth the price of admission:—

While vacationing with Cotten on the Canadian side of Niagara Falls, Marilyn carries on a clandestine affair with Richard Allan and plots with him to murder Cotten. A moody person who mistrusted Marilyn but could not help loving her, Cotten confides his troubles to Jean Peters, a friendly young girl, who was vacationing with Casey Adams, her husband, in an adjoining cabin. He tells Jean that Marilyn is a tramp, and that she was trying to make people believe that he is crazy. To carry out the murder plot, Marilyn deliberately arouses Cotten's suspicions and causes him to follow her to the Horseshoe Tunnels, where Allan was waiting to kill him under circumstances that would make it appear as if he had fallen into the river at the base of the Falls. After a reasonable time she pretends to be worried over Cotten's absence and notifies the police. Dennis O'Dea, the police chief, takes her to the morgue to identify a body that had been dragged out of the river, and she collapses when she sees that it is the body of Allan. She is rushed to a hospital. Meanwhile Cotten returns to the cabin in search of Marilyn and flees when Jean sees him and starts to scream. Jean immediately notifies the police. Marilyn, regaining consciousness, flees from the hospital and heads for the bus station, only to find Cotten waiting there for her. She rushes into the nearby Carillon Tower to escape from him, but he overtakes her at the top and strangles her. The police trace her murder to Cotten and close all exits from the town to trap him. In the complicated events that follow, Cotten decides to escape to the American side of the Falls in a motorboat in which Jean finds herself an unwilling passenger. The boat stops in midstream when it runs out of gas, and once caught in the current it moves swiftly down the rapids towards the edge of the falls. Cotten maneuvers the boat towards a huge rock and pushes Jean on to it, after which he himself is swept over the falls to his death. A helicopter rescues Jean and returns her to the waiting arms of her husband.

Charles Brackett produced it and collaborated on the screenplay with Walter Reisch and Richard Breen. Henry Hathaway directed it.

Adult fare.

"Jeopardy" with Barbara Stanwyck, Barry Sullivan and Ralph Meeker

(*MGM, February; time, 69 min.*)

"Jeopardy" is a taut suspense melodrama that should go over well with the fans who like strong dramatic fare. Its short running time, small cast and limited though adequate production values relegate it to the level of program fare, but the marquee importance of Barbara Stanwyck's name is a definite asset. The story is a tense account of the perils that befall a vacationing couple and their small son in Mexico, when the husband is accidentally pinned down on a sandy beach by a fallen piling, and the wife, seeking aid, falls into the hands of an escaped murderer. The suspense stems from the fact that the wife herself is endangered while she frantically tries to persuade the convict to go to the aid of her husband, who in turn is faced with death by the rising tide. The courageous manner in which the husband faces his plight as the tide rises higher and higher, and the efforts of his little boy to make him comfortable, make for situations that are quite touching. The direction and acting are fine:—

Anticipating a happy camping holiday in Mexico, Barry Sullivan and Barbara Stanwyck, accompanied by Lee Aaker, their little son, arrive by car at their destination — a deserted beach far from civilization, where Sullivan planned to catch up on his fishing. When their little boy ventures out on an abandoned jetty, standing out of the water at low tide, Sullivan, while bringing the lad back, causes the weakened structure to crash and finds himself pinned to the sandy beach by the fallen timbers. Unable to free him, and realizing that he would be covered by the tide within four hours, Barbara jumps into her car to go in search of a rope with which to pull the timbers off him. She finds a rope at an abandoned gas station miles away, and her face lights up with relief when she is suddenly confronted by Ralph Meeker, an unkempt, ill-clad man. He slips into the driver's seat when she appeals to him for help, but once on the open road she is horrified to learn that he is an escaped convict who was interested only in transportation and not in her husband's predicament. Subjugated by his brutal methods, she soon finds herself in a shooting chase with Mexican police cars, which Meeker cleverly eludes. Pleased with himself, Meeker tells Barbara that he had been without the companionship of a woman for a long time, and that he would take her along on his flight. Aware that several hours had gone by since she left her husband, and that he probably was on the verge of drowning, Barbara, playing on Meeker's desire, suggests that Sullivan's clothes and identification papers would enable him to go anywhere unmolested, and she promises to accompany him voluntarily if he will help to save Sullivan's life. Meeker accepts her offer. By the time they reach the beach, only Sullivan's head remains above water. Risking his life and using

super-human efforts, Meeker gradually lifts the heavy logs and frees Sullivan. As Meeker prepares to leave, Barbara, sticking to her promise, is ready to go with him. But the fugitive, showing his first sign of human kindness, releases her from her bargain. As he fades into the hills, Barbara, feeling sympathy for the hunted criminal, knows that it is only a question of time before he will be caught.

It was produced by Sol Baer Fielding, and directed by John Sturges, from a screenplay by Mel Dinelli, based on a story by Maurice Zimm.

For adults.

"She's Back on Broadway" with Virginia Mayo, Steve Cochran and Gene Nelson

(Warner Bros., March 14; time, 95 min.)

This shapes up as a fairly good if not distinguished musical romantic drama, photographed in color by the WarnerColor process. Its backstage story about a beautiful but "washed up" screen star who returns to the Broadway stage, only to come in conflict with the stage director, her former sweetheart, is so synthetic and contrived that it lacks appreciable dramatic power. On the whole, however, the film should register well enough with undiscriminating picture-goers, for the song-and-dance sequences are melodious and sprightly, and Virginia Mayo is easy on the eyes. Patricia Wymore appears to advantage in several of the musical sequences, as does Gene Nelson. Steve Cochran, as the moody director, tends to overplay his part. There is little comedy relief:—

Because of the failure of her last few films, Virginia, a motion picture star, finds herself washed up in Hollywood at the age of twenty-seven. Larry Keating, her agent, who had long been in love with her, persuades her to accept the leading role in a Broadway musical to be produced by Frank Lovejoy, whom Keating had financed secretly. Lovejoy has considerable difficulty in persuading Steve Cochran, a brilliant but erratic director, to direct the show, and in the course of their conversation it comes out that he objected mainly to Virginia because, years previously, when he had made her a Broadway star, she had quit the show in the middle of its run to accept a Hollywood contract, breaking off her romance with him. Cochran, however, finally agrees to direct. When Virginia arrives in New York for rehearsals, she tries to be friendly with Cochran, but he repulses her. Later, when he learns that Keating is backing the show, Cochran decides that he is being used to revive Virginia's Hollywood career. He badgers her unmercifully during rehearsals to make her quit, but walks out himself when Lovejoy upbraids him for his tactics. All this results in unfavorable publicity that just about spells the end of his career. Rather than see this happen, Virginia goes to Cochran's apartment and asks him to return to the show. A discussion of their past relationship clears up several misunderstandings and leads to a resumption of their romance. He returns as the show's director and, after weeks of rehearsals, it opens in New Haven to lukewarm reviews, although Virginia herself is hailed as a star reborn. On the strength of these reviews, Virginia is offered a three-year Hollywood contract. Cochran, assuming that she wants to accept the contract, becomes morose and creates another misunderstanding between them. But it soon becomes clear to him that she did not want to leave him and, after begging her forgiveness, he assembles the show's company and settles down to make it into a real hit before the Broadway opening.

It was produced by Henry Blanke, and directed by Gordon Douglas, from a screenplay by Orin Jannings. Unobjectionable for the family.

"Prince of Pirates" with John Derek and Barbara Rush

(Columbia, March; time, 78 min.)

One of the usual swashbuckling costume melodramas, which Sam Katzman, the producer, grinds out for Columbia. The story is weak, but it has the advantage of fast action and excitement, and of Technicolor photography, which the multitude enjoys. This time the conflict is between two brothers, one who is villainous and the other who fights for what is right. The villainous brother, who becomes the King of Holland after the death of his father, makes a deal with Spain to attack and defeat France, but the younger brother thwarts his plans. There is also a romance. Although there are very few comedy situations, the entire action is of the light kind, leaving one in a pleasant frame of mind. The photography is fine, as is usual in pictures of this kind. The story takes place in the middle of the sixteenth century:—

John Derek, younger son of the King of Holland, leads a small band of volunteers to help the French fight the Spanish hordes. When the father of Barbara Rush, a noblewoman, is killed, she joins Derek to avenge his death. When Derek learns that his father had died and that Whitfield Connor, his brother, had become King, he returns home for a conference with Connor and discovers that he is in an alliance with Spain. Derek, refusing to sell out to a foreign country, is imprisoned. Pretending to be Derek's friend, Robert Shayne, the Prime Minister, releases him. His purpose, however, was to have Derek trailed to uncover his sympathizers. Thus Derek and his followers are captured and cast into a prison ship headed for Fort Bleak. During the voyage, Derek and his men gain control of the ship and, after capturing a Spanish merchant ship, they sail for Fort Bleak, where they compel the personnel to surrender. Learning that Carla Balenda, a Spanish Princess, is due at the fort to marry his brother, whom she had never seen, Derek masquerades as his brother and marries her himself, his idea being to learn of Spain's future plans. The fort is attacked directly after the ceremony, but Derek and his men manage to escape to their ship. He then embarks on a campaign of harrassment against incoming Spanish ships, and conceives a brilliant scheme whereby he destroys the main Spanish fleet when it arrives. Meanwhile a Spanish shell explodes near Carla and Connor while they watch the battle, killing both of them. Derek wins complete victory when a force of French soldiers joins him, liquidating the enemy. The victory leaves him and Barbara free to resume their romance, which had been interrupted by his strategic marriage to the Princess.

Sam Katzman produced it, and Sidney Salkow directed it, from a screenplay by John O'Dea and Samuel Newman, based on a story by William Copeland and Herbert Kline.

Harmless for children.

attempt thereafter be made to place the system in operation as quickly as possible. That, it seems to me, is owed to the industry by all of its leaders.

"Under the proposed system there is no compulsion to use it. Exhibitors may or may not do so as they choose. But, again, I say, it seems unfair and illogical that those exhibitors who want to use it should be deprived of what appears to be a speedy, effective, and inexpensive tribunal for so many of their grievances. The conditioning of the acceptance of a 'plus point' system on the inclusion of certain other matters not now in the system is, in my opinion, a luxury that no segment of the industry can afford . . ."

Herman Levy reminds HARRISON'S REPORTS of a little boy who makes a lot of noise to attract attention to himself. With a lot of high-sounding phrases he tells us that Allied's rejection of the distributors' proposed draft is to be deplored, and he recommends that the plan should be accepted even if it does not contain all the sources of relief desired by the exhibitors. In his opinion the plan has enough "plus points" to warrant acceptance so that those who may want to use it will not be deprived "of what appears to be a speedy, effective and inexpensive tribunal for so many of their grievances."

As most of you know, and as Levy certainly should know, Allied has made it clear that it believes firmly in the principles of arbitration, and that its rejection of the distributors' draft was based solely on the fact that, despite its "plus points," it did not promise "direct, immediate and substantial benefit to the exhibitors" at a time when they are in dire need of relief. Allied's specific reasons for reaching such a decision have been too well publicized in this and other trade papers to need repeating at this time. All this, however, is ignored by Levy in his lament.

HARRISON'S REPORTS would say to Mr. Levy that the question that must have the most serious consideration is, not "whether an entire plan, with so many 'plus points' . . . should be completely discarded because it cannot be all things to all men," but whether it should be accepted if it does not promise "direct, immediate and substantial benefit" to the exhibitors at a time when thousands of them are teetering on the edge of bankruptcy.

The answer to this question is, oddly enough, answered by Mr. Levy himself, who had this to say, partly, in a speech made at a meeting of the MPTO of Metropolitan D.C. on November 14, 1952 in Washington, D.C.:

"It would be most difficult to find an industry more bedevilled by intra-industry litigation and more debilitated by internecine warfare than the motion picture industry. These factors, to a great degree, have been responsible for its vulnerability to attack from without. The pity of the situation is that while all segments have some measure of consciousness of the situation, little or nothing (with the exception of the progress to date in evolving an industry system of arbitration) has been done to eliminate the sources of difficulty. It may be that some of the fault lies with exhibition; that a declining box-office has impelled reckless and unbusinesslike statements and actions by exhibition. But the major fault lies with distribution; through the continued, unwarranted and unnecessary use of competitive bidding; through the maintaining of film rentals at high levels not commensurate with the quality of particular product, nor with box-office receipts from that product; through the insistence on adhering to a so-called national policy concerning film rental, without regard to specific situations; through the policy of demanding excessive terms for what are considered by distribution to be unusual pictures, and thus indirectly compelling exhibitors to advance admission prices; through encouraging exhibitors to move up to prior runs and, thereupon, to employ competitive bidding; through all of these, and through many other matters that could be enumerated, distribution has consciously or unconsciously created, nourished and fostered ill-wil in its relationship with exhibition . . .

"While it is true that an industry system of arbitration will be a great step forward in creating better relations between distribution and exhibition, and will eliminate many of the points of friction, it is not enough. It must be supplemented by an acute realization and appreciation, on the part of distribution, of the problems confronting exhibition, and distribution's obligations concerning those problems. Without that there can be only chaos.

"The time for distribution to reappraise its position and to act is now when the most good can be accomplished. The problems exist; they are clearly defined. Any steps taken by distribution to date to solve those problems have been of little significance. Further delayed action may mean the same old story: too little and too late!"

Everything that Mr. Levy had to say in the above-quoted remarks is in substantial agreement with the reasons why Alied has rejected the distributors' arbitration draft. The important thing to note, however, is that Mr. Levy, in taking the distributors to task and in stating that an industry system of arbitration "is not enough" to solve the existing problems of exhibition, made his comments on November 14, 1952 — almost one month after the distributors had delivered their proposed arbitration draft to him, during which period he had ample time to study it and ascertain its worth. Based on what he had to say in his November 14 speech, the conclusion that he did not think much of the draft himself is inescapable.

It becomes quite obvious that Mr. Levy, in deploring Allied's rejection of the distributors' draft, has sought to depict Allied as an organization that is seeking to block intra-industry peace while his own association stands ready and willing to bring such a peace about. It is not the first time that he has resorted to tactics of this kind. This time, however, he has succeeded only in making himself ridiculous.

A DISSERVICE TO THE INDUSTRY

Throughout the years the one motion picture industry event that has always created a high public interest is the annual awards program of the Academy of Motion Picture Arts and Sciences.

On the night of the presentations of "Oscars" to the best picture and to different industry personalities for the best performances, direction, screenplay, etc., the public has always listened avidly to the nation-wide radio broadcast of the proceedings to share in the joy and excitement of the evening. For several months prior to the presentation of the Academy Awards, much is said in the newspapers and over the radio about the contenders for the coveted prizes, all of which makes for a box-office stimulant that redounds to the benefit of both distribution and exhibition. From the public relations point of view, the value of the publicity gained from the Academy Awards is inestimable.

It is because of the proved value of the Academy Awards to the industry as a whole that one cannot help but deplore the refusal of Columbia, Universal-International and Warner Brothers to lend their traditional financial support to the Academy this year. What is particularly damaging about this withdrawal of financial support is that it was given wide publicity in newspapers throughout the country, conveying to the public the impression that the industry is in bad financial shape and that there is disharmony within its ranks.

Columbia, Universal-International and Warner Brothers have received great benefits from the Academy Awards bestowed on their pictures and players in the past. Perhaps their refusal to participate this year is due to the fact that they have little hope of winning any of the awards. Whatever the reason, their action is not only regrettable but a decided disservice to the industry as a whole.

The executives of MGM, Paramount, Republic and 20th Century-Fox are to be congratulated for their farsightedness in continuing their support of this most newsworthy event.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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CENSORSHIP BY PRESSURE

Under the heading "Attack on Freedom," *The New York Times* had this to say in an editorial that was published in its January 26 issue:

"Under threat of picketing by the American Legion, some West Coast theatres have cancelled a scheduled showing of Charles Chaplin's latest picture, 'Limelight.' The ostensible reason for Legion pressure is that doubts have been raised as to whether Mr. Chaplin, a well-known Britisher who has lived here some forty years, is eligible for readmission to this country under the immigration laws. The procedure followed by Attorney General McGranery in publicizing these doubts immediately after Mr. Chaplin's departure from the United States last fall was extraordinary enough. It is even more extraordinary for private citizens to undertake punishment of Mr. Chaplin via picketing and the boycott before his case has even been heard. If this whole business of prejudgment, pressures and, what is worse, knuckling under to these pressures doesn't smack of un-Americanism, we would like to know what does."

HARRISON'S REPORTS is in full agreement with the sentiments expressed in the *New York Times* editorial which, incidentally, is an apt commentary on the regretable action taken this week by Howard Hughes, board chairman of RKO Radio Pictures, to block the exhibition of "Limelight" by the RKO Theatre circuit, which has booked the film to open February 4 in thirty-two of its theatres in the New York metropolitan area.

Hughes, in a letter to John D. Home, chairman of the Un-American Activities Committee of the American Legion Hollywood Post No. 43, pointed out that, even though he is a principal stockholder in RKO Theatres, a Government order prevented him from having "even the slightest connection or voice" in the management of the theatre circuit. "Nevertheless," he added, "starting last Friday, I have been making a most concerted effort to persuade the management of the theatre corporation to take the necessary legal measures to cancel all bookings of 'Limelight'."

Despite Hughes public disapproval, no step has been taken by the RKO Theatres to cancel the bookings, at least not up to the time this is being written. As a matter of fact, it is difficult to understand how such a cancellation can now be brought about without leaving Hughes open to charges of violating the Government's order not to interfere with the management. The film, incidentally, has been booked by the Skouras, Randforce and Century circuits for day-and-date showings with the RKO theatres, and these circuits have indicated that they plan to follow through on the bookings as scheduled.

The principle involved in this matter is not whether one agrees or disagrees with the personal politics and behaviour of Mr. Chaplin, but whether the motion picture industry in general and exhibition in particular will permit themselves to be badgered by pressure groups, such as the American Legion, who seek to punish individuals without due process of law. The reasons why such pressure must be resisted is summed up intelligentally by Ivan Spear, *Boxoffice's* Hollywood editor, who had this to say in his "Spearheads" column in the January 24 issue of that trade paper:

"When a mighty theatre circuit submits to the heckling and threats of picketing by the American Legion and/or other pressure groups that have no legal or official censorship powers, there is no predicting where the vicious and costly practice may end. It invites for the industry, already harassed by too much legalized consorship, another and virtually limitless front of carping control, which reaches far beyond the provisions of the trade's own production code and can conceivably toss up for grabs, and on a purely localized basis, any picture just because certain self-appointed zealots do not like the race, religion, politics or hair coloring of those who made it or appear in it."

Howard Hughes' involvement in the "Limelight" matter marks him as one of these self-appointed zealots. In aiding and abetting the Legion, he has taken a stand that, not only does the industry no good, but may one day come back to plague him and his company.

THE TOA BOARD MEETING

The important news to come out of the mid-winter meeting of the TOA's board of directors, held in New York on Monday and Tuesday of this week, is that a small committee will be appointed shortly to seek a meeting with the important leaders of National Allied for a thorough discussion of the entire matter of arbitration from the exhibitor's point of view.

In making this announcement at a trade press conference, Alfred Starr, TOA president, reasserted his organization's faith in the principle of arbitration. He pointed out, however, that TOA believes that the problem of film rentals in distress cases cannot properly be handled or solved through arbitration, but that they can be handled through a policy of conciliation. Allied, it will be recalled, labeled the conciliation proposal contained in the arbitration draft as "innocuous" and "scarcely an innovation."

Starr made it clear that the TOA agrees with many of the objections raised by Allied against the distributors' proposed arbitration draft, particularly

(Continued on back page)

"Tonight We Sing" with David Wayne, Ezio Pinza and Anne Bancroft

(20th Century-Fox, April; time, 109 min.)

Excellent! Photographed in Technicolor, it is an extremely lavish all-classical musical that offers the equivalent entertainment of four or five stage productions all in one. While there is no question that the picture will prove a delight to the lovers of good music, it should go over also with the general run of audiences, for the operatic arias are of the popular type, and the story, which is based on the career of Sol Hurok, the world-famous impressario, is a heart-warming, human dramatization of his spectacular and eventful rise to fame. David Wayne, as Hurok, turns in an outstanding performance, as does Anne Bancroft, as Hurok's wife. Top acting honors, however, go to Ezio Pinza, as Feodor Chaliapin, the great Russian baritone. It is a most colorful characterization of a man who loved to live on a fabulous scale, and who has a big heart despite his unpredictable temperament. It is unquestionably the best role that Pinza has portrayed on the screen and, needless to say, his singing is thrilling. Among the other well known concert artists who lend their talents and also play character parts are Tamara Toumanova, the famous ballerina, as Anna Pavlova, and Isaac Stern, the internationally renowned violinist, as Eugene Ysaye. Roberta Peters, the Metropolitan Opera's youngest soprano, plays the part of a Hurok protege, a fictional character in the story, and her falling in love with Byron Palmer, who portrays another fictional protege, provides the film with a secondary but pleasing romantic interest. When Palmer sings with Miss Peters and others, the voice heard is that of Jan Peerce. The synchronization of his lip movements are, however, perfect. The staging of the ballet dance sequences and of the operatic numbers is superb. The color photography is of the best.

Opening in the Russian Ukraine in 1895, the story depicts Hurok as a 10-year-old boy who loves music passionately but who is unable to master any instrument. Fourteen years later, while working in a hardware store in St. Petersburg, Hurok (David Wayne) falls in love with Emma (Anne Bancroft), one of the employees. He loses his job when his boss objects to his organizing the employees into a choral singing group. That night he takes Emma to hear Chaliapin (Ezio Pinza) sing "Boris Gudunov." Entranced by the magnificent performance, he dashes backstage and tries to persuade Chaliapin to sing in America. Chaliapin, remembering that he had been razzed by the New York music critics, rages against Hurok's suggestion, but to get rid of him he tells him that he can be his American manager. Raising money from several of his friends, Hurok goes to New York and devotes himself entirely to promoting Chaliapin and securing bookings for him, but Chaliapin ignores his many letters. Meanwhile Hurok obtains a job as a trolley conductor and in due time marries Emma, who had followed him to the United States. One day he receives a cablegram from Chaliapin to come to Paris immediately. He borrows money to make the trip but it turns out to be a bitter disappointment when he discovers that Chaliapin had summoned him to prove a silly point. On board a ship returning to the United States, Hurok makes the acquaintance of Eugene Ysaye (Isaac Stern), a renowned violinist, who takes a liking to him and charges him with the task of arranging a concert tour in the United States. Through clever exploitation methods, Hurok makes a great success of the tour and, before long, such great concert stars as Tetrazzini, Isadora Duncan, Schuman-Heink, John McCormack, Pavlova and even Chaliapin himself engage him as their manager. These artists, however, demand so much of his time that Emma, losing patience, leaves him because of neglect. Emma's departure, coupled with business reverses caused by the extravagances of the temperamental Chaliapin, leave Hurok depressed, but in the end it is Chaliapin who comes to his aid, patching up the rift with Emma and providing him with sufficient funds to carry on his work.

George Jessel produced it, and Mitchell Leisen directed it, from a screenplay by Harry Kurnitz and George Oppenheimer, based on the book by Sol Hurok and Ruth Goode.

Fine for everybody, everywhere.

"The Stars are Singing" with Rosemary Clooney, Lauritz Melchior and Anna Maria Alberghetti

(Paramount, March; time, 99 min.)

Marking the screen debut of Rosemary Clooney, the popular radio-TV-recording singer, "The Stars are Singing" shapes up as a satisfactory if not outstanding mixture of comedy, music and human interest, photographed in color by the Technicolor process. Miss Clooney is attractive and lively, and she knows how to put over a song, but her personality, at least as presented in this picture, lacks a heart-warming quality, and the character she portrays does not give her much of an opportunity to display her acting ability. Its show business type of story is rather thin, but it is light and breezy and offers enough comedy situations to keep one well entertained. In addition to Miss Clooney's singing of several popular songs, including "Come On-A My House," which made her famous, the picture offers also several enjoyable classical renditions by Lauritz Melchior, the well known opera star, and youthful Anna Maria Alberghetti, the 'teen-aged Italian coloratura, both of whom play important roles in the story. This mixture of popular and classical music should be of exploitation value to the exhibitors:—

Anna, a 15-year-old Polish stowaway, daughter of a famous concert singer liquidated by the Communists, jumps ship in New York and goes in search of Lauritz Melchior, an old family friend and one-time opera star, whose fall had been caused by drink. Although Anna's illegal entry is well publicized by the newspapers, she manages to evade the immigration authorities and locates Melchior in a Greenwich village rooming house, which he shared with Rosemary Clooney, a struggling singer; Tom Martin, a hoofer out of work; and Bob Williams, who was trying to work up a comedy vaudeville act with a dog. The trio become friendly with Anna and help to conceal her from the authorities, but when they discover that she had a beautiful singing voice they try to figure out a way by which she can be used to enhance their own fortunes and at the same time keep her out of the clutches of the Government agents, led by Fred Clark, who keeps trailing Melchior in the hope that he will lead them to Anna. By making a recording of Anna's voice, Rosemary sells Ralph Edwards,

the producer of a TV talent-hunt program, the idea of Anna appearing on the show under an assumed name. Meanwhile Rosemary persuades John Archer, her boy-friend, who was a lawyer, to go to Washington and interest Government officials to permit Anna to remain in the country. Anna's appearance on TV is seen by Clark, who quickly dispatches his agents to the TV station to pick her up. Rosemary helps Anna to escape and, after a wild chase and many other complications, during which all who had been aiding Anna are arrested, the little girl surrenders voluntarily to save her friends. It all turns out for the best, however, when Archer succeeds in obtaining Presidential approval to legalize Anna's entry.

Irving Asher produced it, and Norman Taurog directed it, from a screenplay by Liam O'Brien, who based it on a story by Paul Harvey Fox.

Family entertainment.

"Battle Circus" with Humphrey Bogart, June Allyson and Keenan Wynn

(MGM, April; time, 90 min.)

"Battle Circus" is a fairly good combination of war melodrama and a strong romantic interest, set against a background of the interesting and perilous work carried on by the Mobile Ambulance Surgical Corps directly behind the Korean battlefront. The picture derives its title from the fact that these mobile hospital units are dismantled and set up at different locations with a speed and efficiency that is comparable to the methods employed by traveling circuses. The melodramatic side of the picture offers a number of tense and exciting situations, such as the use of a helicopter to pick up wounded men under enemy fire, an attack by an enemy jet plane, and the danger to the casualties in a hospital tent when a deranged North Korean prisoner threatens them with a hand grenade. On the romantic side, what might have been a routine love story is given more than casual interest as a result of the good dialogue. There are moments when the proceedings are dull and slow-paced, but on the whole it shapes up as a better-than-average picture of its type:—

Reporting for duty at a Mobile Surgical Hospital unit behind the Korean battle lines, June Allyson, an Army nurse, experiences the first shocking effect of war when an enemy plane strafes the unit. She is saved from harm by the quick action of Humphrey Bogart, the Army surgeon in charge of the unit, who throws her to the ground beneath a truck. Despite this rough introduction, Bogart loses no time in making a play for June, but she good-naturedly discourages his attentions. He persists in his romantic pursuit and, before long, she falls in love with him, but the romance becomes strained when he makes it clear that he did not have marriage in mind. The strain of war and the needs of the wounded men leave Bogart exhausted, and he turns to the bottle one night to relax. He is found drunk by Robert Keith, his commanding officer, who threatens him with court-martial if he touches another drop. June, thinking that she is the cause of Bogart's drinking, asks Keith to transfer her to another unit, but Keith instead suggests that she remain and be more friendly to Bogart to help his morale. This change in June's attitude affects Bogart to the point where he begins to think of marriage. Their happiness, however, is disrupted by an enemy advance that requires the unit to make a hasty retreat. Enemy positions make it necessary for the nures and the more serious casualties to travel by one route, while Bogart prepares to lead a convoy of trucks over a more dangerous route. June and Bogart part bravely but sadly. In the end, however, Bogart, aided by the engineering skill of Keenan Wynn, his amiable sergeant, succeeds in bringing the convoy safely through many dangers to the new hospital site, where he and June have a joyful reunion.

It was produced by Pandro S. Berman, and directed by Richard Brooks from his own screenplay, based on a story by Allen Rivkin and Laura Kerr.

Unobjectionable morally.

"Bomba and the Jungle Girl" with Johnny Sheffield, Karen Sharpe and Suzette Harbin

(Allied Artists, Dec. 7; time, 70 min.)

No better and no worse than the other pictures in the "Bomba" series of program jungle melodramas, which appeal to certain of the picture-going element. This time Johnny Sheffield, as "Bomba," the boy who lives in the jungle, sets out to learn the identity of his parents as well as how they died. He eventually obtains the information, but at the risk of his life as well as the lives of those who try to help him. The suspense is mild, and so are the thrills. The photography is clear:—

Johnny learns that, when he was an infant, he had been nursed by Amanda Randolph, a native woman living in a jungle village. He decides to go to her in the hope of learning something about his parents. En route, Johnny saves the life of Karen Sharpe, who had been attacked by a crocodile while swimming. Arriving at the village, Johnny meets Walter Sande, a Government agent who was Karen's father; Martin Wilkins, the village chief; Suzette Harbin, Wilkin's fierce-eyed daughter; and Morris Buchanan, a handsome and friendly native boy about Johnny's age. Suzette and her father are hostile to Johnny and tell him that his old nurse is dead. Later Buchanan tells Johnny that his old nurse is still alive and undertakes to take him to her. Johnny learns the names of his parents from the old nurse, who tells him also that their bodies and a diary were in a cave nearby. Just then the old nurse is killed from ambush by a poisoned dart, shot at her by means of a blow gun. Suzette captures Johnny but he manages to escape. Eventually Johnny and Karen find the cave and in it the skeletons of his parents as well as records indicating that Wilkins is not really the chief, and that he had murdered them along with the real chief. Suzette and her followers determine to do away with Karen and her father. Realizing this, they send young Buchanan to Leonard Mundie, the territory's commissioner, for aid. Suzette and her forces set fire to the jungle in the hope of trapping Sande, Karen and Johnny, but help arrives in time to save them. Suzette perishes in the fire she herself had set; Wilkins is arrested for murder; Buchanan, the rightful heir, is made chief, and Johnny returns to his jungle friends, the animals.

Walter Mirisch produced it, and Ford Beebe directed it, from a story and screenplay by the director himself, who based it on the characters created by Roy Rockwood in the "Bomba" books.

Harmless for family audiences.

in regard to pre-releases, but he expressed the hope that a workable plan can be worked out, even though it will not be perfect. Asked if the TOA would seek Government aid in the event no arbitration plan is formulated, Starr stated bluntly that it is not the policy of TOA "to call the cops."

The matter of pre-releases was taken up at the Tuesday meeting, which was attended by the distributor sales chiefs, and the closed session was described by Starr as "a very thorough and frank discussion" of the subject, with the big question being the criteria to be used in determining what constitutes a pre-release. No conclusive action was taken on the matter, although several of the distributors indicated that they would be willing to sit down for further discussions on the subject if the exhibitors could come up with a reasonable gauge by which a pre-release picture could be measured.

Whether or not anything will come out of TOA's proposed meeting with Allied is a matter of conjecture. There is little reason to feel optimistic, for Allied, at its recent board meeting in New Orleans, made it plain that it would not participate in any further arbitration discussions until the distributors rectify their abusive trade practices. Pending such reforms, Allied is resigned to a policy of litigation and legislation.

To be considered also is the fact that Abram F. Myers, Allied's general counsel, was irked no end last September when TOA suggested last-minute changes in the arbitration draft that had been agreed upon. At that time Starr described the proposed changes as "inconsequential," while Myers took the view that some of them were "sweeping" and in one case "revolutionary." If such a difference still exists between the two organizations, their proposed meeting will be futile.

BROTHERHOOD WEEK

National Screen Service is now in the process of delivering to the exhibitors the amusement industry's campaign kits for Brotherhood Week, February 15-22, on behalf of the silver anniversary of the National Conference of Christians and Jews.

Each kit contains a campaign book, one-sheet Honor Roll, 25 adult and 10 junior membership cards, a display card and a letter from Sol A. Schwartz, National chairman for the Brotherhood Week Committee.

The campaign book, printed in silver and blue, highlights the "ABC's of the NCCJ" — a list of the easy steps for exhibitors to make their participation in the drive successful. Included in the book are ad slugs, publicity stories, a proclamation, editorial, radio spot and 25 ideas for theatres large and small.

In addition to the above, a short trailer to help exploit Brotherhood Week is being made by Metro-Goldwyn-Mayer under the personal supervision of Dore Schary. This trailer will be included in the newsreel releases for February 6 and 13.

In work also is a 20-foot clip trailer urging patrons to sign the Honor Roll in the participating theatre's lobby. This clip trailer will be furnished to the exhibitors gratis, through National Screen Service.

As most of you know by this time, The National Conference of Christians and Jews is an organization devoted to good will among men. The purpose behind the observance of Brotherhood Week is to promote national unity and inter-racial good will among Americans of all faiths. The need for a better understanding among Americans of all creeds and races was never greater than it is today, when millions of unfortunate human beings have become the victim of injustice and needless suffering in the wave of anti-Semitism that has swept over the Soviet Union and its satellites.

Every exhibitor who believes in the American way of life should support the Brotherhood Week movement wholeheartedly to the end that religious and racial intolerance will vanish from the American scene.

A STRONG CONDEMNATION OF PRE-RELEASES

Reflecting the stand taken by National Allied at its recent board meeting in New Orleans, the Allied Theatre Owners of New Jersey lambasted the practice of pre-releasing pictures in no uncertain terms by adopting the following resolution:—

"WHEREAS a new policy of releasing and selling motion pictures has been instituted by several distributors and most recently by Metro-Goldwyn-Mayer with IVANHOE and Columbia Pictures with SALOME which pictures are given a pre-release at key run theatres are then withdrawn for several months and later are offered to subsequent run theatres thereby extending their clearance far beyond the usual periods.

"NOW THEREFORE the Allied Theatre Owners of New Jersey in meeting assembled at Trenton, New Jersey on January 26, 1953 condemn such policy as an illegal extension of clearance which if generally adopted will result in the closing of many independent theatres that until now have survived the depression in the movie industry; and

"Allied Theatre Owners of New Jersey calls upon the Department of Justice to make a thorough investigation and to take appropriate action to obtain an injunction against this discriminatory and destructive sales policy which in our opinion is a deliberate violation of the decree of the United States Supreme Court and constitutes criminal contempt thereof."

GROSSMAN THEATRE ENTERPRISES
9212 Cordell Drive
Los Angeles 46, Calif.

January 27, 1953

Mr. Pete Harrison,
HARRISON'S REPORTS,
New York 20, N. Y.
Dear Pete;

I have read with great interest your editorial on the refusal of certain picture companies to participate in the financing of this year's Academy Awards.

Perhaps these companies have good and sufficient reason for withdrawing their support but in my opinion, the over-all Industry benefit far exceeds whatever objection there may exist, and I suggest that the Exhibitors step into the breach and do their share in keeping the Academy Awards going.

Therefore — I for one, would be willing to contribute $25.00 toward the fund and suggest that you sponsor a movement for contributions from far-sighted exhibitors to do likewise — or to any extent to which they can afford.

Yours very truly,
Grossman Theatre Enterprises
(signed) Edward Grossman

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CINEMASCOPE

The third-dimension fever that has gripped the industry in recent weeks reached a new high this week with the announcement by the 20th Century-Fox that it is converting its entire production output forthwith to a new photographic and sound system to be known as Cinemascope.

The announcement, issued jointly by Sypros P. Skouras, president of the company, and Darryl F. Zanuck, vice-president in charge of production, stated that it was the conviction of both men "that next October 1st the motion picture industry will enter a new era, as far-reaching as the transfer from silent pictures to sound in 1927.

Lending impact to the 20th-Fox announcement was the statement issued this Tuesday by Nicholas M. Schenck, president of Loew's, Inc., that MGM technicians have been working on a system similar to 20th-Fox's Cinemascope, and that, to make uniform the future presentation of pictures in threatres throughout the world, it is Loew's intention to join with 20th-Fox in making available one system for production and exihibition. This announcement by Mr. Schenck has done much to allay the fears of many exhibitors that they would be caught in the middle if several companies come out with varied processes requiring different equipment and screens for each process. The problem, however, is still a serious one and may cause considerable havoc unless some kind of uniformity is agreed upon by the producers.

That 20th Century-Fox is completely confident of the public's acceptance of Cinemascope is evidenced by the fact that the eleven pictures in color scheduled for Cinemascope production represent an investment of approximately $25,000,000. Moreover, the first picture to go before the Cinemascope camera is the film version of Lloyd C. Douglas' world renowned book, "The Robe," which in itself will represent a $4,000,000 investment.

The announcement stated that the company expects to give demonstrations of the new process to exhibitors in about eight weeks, with the demonstration including a completed sequence from "The Robe," but exhibitor interest in the process is so keen that the company is endeavoring to hold a demonstration at an earlier date.

Cinemascope, originally known under the name of Anamorphoscope, is the brain-child of Professor Henri Chretien, a French inventor, from whom Mr. Skouras acquired the rights. Its technical perfection was developed at the studio by Earl I. Spoonable, the company's New York technical director, and Sol Halprin, the studio's executive director of photography.

It is not a true third-dimension process. It is, rather, a process that creates a 3-dimensional illusion, which can be viewed by the spectator without the use of special eyeglasses, as required by the true 3-D systems.

According to the company's announcement, one of the chief advantages of Cineamascope is that it utilizes the same cameras and projectors now standard in all studios and theatres. It is claimed to be a simple, inexpensive color device that stimulates third dimension to the extent that objects and actors seem to be part of the audience, while its stereophonic sound imparts additional life-like qualities as it moves across the screen with the action.

It requires only one camera for filming and one machine for projection on the screen. Moreover, it is claimed that there is no distortion of images from any seat in a theatre—front, middle, side or rear—making one seat in a theatre as good as another for the first time in film history. All this, states the company, is achieved with a standard 35 millimeter camera and no extra manpower in the booth.

Another advantage claimed for the process is that it permits the production of Cinemascope pictures at no greater cost than orthodox pictures, and may, in due time, cut present production costs.

The secret behind Cinemascope is a lens that restores to its proper proportions an image previously distorted, making possible the compression onto 35 mm. film of wide angle scenes. When the film is projected through a compensating lens the distorted image assumes its former shape, in much the same manner as a trick mirror reflection in a carnival fun house would straighten itself out if placed before a mirror with compensating distortions.

In effect, it is claimed that the lens makes a 35 millimeter camera and a 35 millimeter projector, with which studios and theatres are equipped, do the work of machines three times as big and makes possible the photographing of scenery as the eyes see it. Projected onto the wide, curved field that the eye favors, it creates a third-dimension illusion of real life.

The only extra equipment needed in Cinemascope production is the special lens attached to a regulation camera, while one or two extra microphones pick up the moving sound. In projection, the only extra equipment needed is a compensating lens that is attached to a standard projection machine to convert the images back to normal, Some rewiring of the theatre's sound system may be necessary to make the sound come from first one horn and then another as it comes from various places on the screen. Although the announcement does not contain the information, this paper understand that the Cinemascope sound is amplified through three horns.

Required also by the theatres are concave screens, specially developed by the company for extra brilliance. These screens may be any length desired to fit any theatre. The screen used in the studio tests made last week was 64 feet wide and 25 feet high, but a theatre such as the Roxy in New York City could use one that is 80 feet long with a proportionate ratio of height to width. The screen curves to a depth of five feet which, according to the company's claims, "is enough to afford a feeling of engulfment without reflecting annoying light from one curved end of the screen to the other, as deeper curving screens do."

Horizons are level, while the increased ratio of length to height of the screen permits scenery to be viewed more as the eye is adapted to see it—from side to side, not up and down. In this connection, states the company, it is recalled that motion pictures had to sacrifice some of their screen's vital length when sound came because one side of the picture was used to record the sound track.

Due to the immensity of the screen, it is claimed that few entire scenes can be taken in at a glance, enabling the spectator to view them as in life, or as one would watch a play when actors are working from opposite ends of the stage.

The company has announced that it will make Cinemascope available to all studios, producers and theatres in the United States, and producers and theatres throughout the world as soon as additional equipment can be manufactured.

(Continued on back page)

"Off Limits" with Bob Hope, Mickey Rooney and Marilyn Maxwell

(*Paramount, April; time, 89 min.*)

The Bob Hope fans should find this service comedy very much to their liking, for it is crammed full with his characteristic gags and with slapstick situations that burlesque both Army life and the prizefight game. As a fight manager who enlists in the Army to watch over his champion fighter, Hope, who somehow manages to make the grade as a military policeman, clowns and wisecracks his way through the nonscnsical plot in a manner that keeps one laughing continuously because of the jams he gets himself into with his superiors. One highly hilarious situation is where he makes a shambles of a brand new shiny limousine he believes is owned by a gangster only to discover that he had mutilated the general's car. Mickey Rooney is somewhat subdued as a draftee who persuades Hope to teach him the fight game, but he, as well as Eddie Mayehoff, as a rule-quoting sergeant, adds much to the frantically foolish but highly amusing proceedings. Marilyn Maxwell is good as Rooney's comely aunt, a singer and owner of a night-club, for whom Hope makes a play:—

On the day that Stanley Clements wins the lightweight championship, he gets his orders to report to the Army for induction. Hope, his manager, enlists voluntarily to watch over him, but as it turns out Clements is rejected as psychologically unfit for service, while Hope, to his dismay, is accepted and shipped immediately to a training camp. Hope becomes friendly with Mickey Rooney, who has aspirations to become a prizefighter, and he agrees to train him in order to impress Marilyn Maxwell, Rooney's glamorous aunt, who owned a night-club in a town near the base. Rooney and Hope eventually become members of the Military police, and in that capacity Hope gets himself in bad with Marilyn when her place is wrecked in a free-for-all fight between soldiers and sailors. After many whacky adventures and misadventures, during which Rooney proves himself to be a good fighter, a match is arranged between him and Clements for the championship. On the day of the fight, Hope is approached by two thugs who owned Clements and warned to make sure that Rooney throws the fight. Goaded by Marilyn to assert himself, Hope ruins a new car he thought belonged to the thugs, but it turns out to be the car of the commanding general and he lands in the guardhouse. He escapes, but dares not show his face at ringside lest he be picked up by the police. Knowing that Rooney could not win without his guidance, Hope solves the problem by watching the fight on a television screen and relaying instructions to Rooney's second by means of a walkie-talkie. It all ends with Rooney winning the fight, with the thugs picked up the police, and with Hope marrying Marilyn, but both have to spend their honeymoon in the guardhouse until Hope finishes his sentence.

It was produced by Harry Tugend, and directed by George Marshall, from a screenplay by Hal Kanter and Jack Sher.

Suitable for everyone.

"I Love Melvin" with Donald O'Connor and Debbie Reynolds

(*MGM, March; ime, 76 min.*)

A sprightly and pleasing romantic comedy with music and dancing, photographed in Technicolor. Revolving around a youthful romance between a movie-struck chorus girl and a photographer's assistant who gets himself in a mess when he tries to promote her picture on the front cover of Look Magazine, the story is lightweight, but it has many humorous situations that keep one chuckling throughout. Debbie Reynolds and Donald O'Connor are ideally suited in the leading roles, and both add much to the entertainment values in their enjoyable song-and-dance routines. Allyn Joslyn, as Debbie's ambitious father, is highly amusing. Jim Backus, as a photographer who likes his liquor, walks away with every scene in which he appears. The picture, incidentally, is one big advertisement for Look Makazine:—

O'Connor, assistant to Backus, a Look photographer, is attracted to Debbie, a chorus girl in a Broadway show. He manages to get backstage and, by posing as a Look photographer, convinces her that he can arrange to give her a layout in the magazine. Under the guise of doing such a layout, O'Connor monopolizes all of Debbie's spare time, much to the annoyance of Allyn Joslyn and Una Merkel, her parents, who favored Richard Anderson, son of a wealthy manufacturer, who, too, was interested in their daughter. Debbie finds herself falling for O'Connor, but when the pictures do not appear in the magazine she assures her family that she would not deter Anderson from proposing to her. To ease O'Connor's pain, Debbie tells him that her family probably would offer no objections to him if he put her picture on Look's cover. Desperate, O'Connor enlists Backus' aid to make a phoney pre-dated cover with Debbie's picture. She is so joyful when she sees it that he cannot bring himself to tell her the truth. As a result, Debbie's family starts to favor O'Connor over Anderson. Complications arise when Debbie's picture does not appear in the scheduled issue, and when her father visits Look's offices to learn the reason. The fraud is then discovered. O'Connor disappears and the police are put on his trail lest he commit suicide. Dazed and hungry after wandering around the streets for a week, O'Connor stumbles to a park bench where he sees a man reading Look with Debbie's picture on the cover. He grabs the magazine and starts to run, attracting the police who run him down. By this time Debbie arrives on the scene and convinces him that the cover is genuine. Look, intrigued by the whole affair, had made a feature out of it.

George Wells produced it and wrote the screenplay, based on a story by Laslo Vadnay. Don Weis directed it.

Fine for the family.

"I Confess" with Montgomery Clift, Anne Baxter and Karl Malden

(*Warner Bros., Feb. 28; time, 95 min.*)

Living up to his reputation as a master of the suspense film, Alfred Hitchcock has fashioned a powerful dramatic entertainment in "I Confess." Filmed entirely on location in the City of Quebec, Canada, the picture offers an unusual story in the dilemma of a young priest who, through circumstantial evidence, finds himself tried for a murder committed by another man, whose identity he knows but cannot reveal because of the sanctity of the confessional. Worked into this intriguing theme is the tragic involvement of a young married woman who had been the sweetheart of the priest before he had taken his vows, and who had been blackmailed by the murdered man who had threatened to publicize her innocent post-marriage relationship with the priest as something lurid. It is not a cheerful picture, but it holds one tense throughout, Montgomery Clift and Anne Baxter are excellent in the leading roles, as is Karl Malden as the understanding but persistent police inspector handling the case. The closing scenes, where the killer goes beserk and is cornered after a wild chase, is highly exciting and suspenseful:—

In the development of the story, O. E. Hasse, a trusted rectory employee, kills Ovila Legare, a lawyer, during an attempted robbery of his home, and leaves the scene of the crime disguised as a priest. Discovered by Clift in an agitated state, Hasse goes to the confessional box and confesses the crime to Clift, secure in the thought that Clift, bound by his clerical vows, could not reveal his secret. Malden, investigating the crime, learns that a man in priestly garb had been seen leaving Legare's home, and he finds good reason to suspect that Clift and Anne, whom he had seen acting strangely in front of Legare's home on the morning after the murder, could furnish him with important clues. Through intense questioning of the pair Malden learns that Anne, who was married to a member of the Quebec Parliament, had been Clift's sweetheart before he became a priest. She had married Roger Dann while Clift was overseas during the war, and upon Clift's return, he, unaware that she was married, had spent a day in the country with her. A severe storm had compelled them to seek refuge overnight on property owned by Legare, and Legare, having recognized Anne as the wife of an important man, had been blackmailing her under the threat of lurid publicity. Anne's statement, coupled with other circumstantial evidence gathered by Malden, leads to the arrest of Clift for the murder, and the young priest, his lips sealed by the sanctity of the confessional, has no alternative but to stand the indignity of a trial. He wins an acquittal, but no one believes that he had been vindicated. As he leaves the courtroom, a crowd threatens him. This indignity proves too much for Hasse's wife, who knew of her husband's guilt, and as she starts to shout that Clift is innocent her husband goes beserk and shoots her. This leads to a wild chase in which Hasse, felled by police bullets, makes a last confession before he dies, clearing Clift.

It was directed by Alfred Hitchcock, from a screenplay by George Tabori and William Archibald, based on a play by Paul Anthelme. For mature audiences.

"City Beneath the Sea" with Robert Ryan, Mala Powers and Anthony Quinn

(*Univ.-Int'l, March; time,* 87 *min.*)

Photographed in Technicolor, this is a robust romantic adventure melodrama that should go over well with the general run of movie-goers because of the lusty characterizations and the fascinating underwater sequences. The scenes that depict an earthquake at the bottom of the Caribbean in the sunken city of Port Royal, Jamaica, submerged in an earthquake some 250 years ago, are particularly thrilling. Its story about two devil-may-care deep-sea divers who are engaged to recover a sunken treasure in gold only to become involved with nefarious characters is on the "hokum" side, but one does not mind this because of the virile portrayals, the good dialogue and the warm romantic interludes involving the two heroes, both of whom keep an eye cocked for a pretty girl. Some of the situations are quite sexy, and there is plentiful comedy. A free-for-all brawl in a waterfront cafe is both amusing and exciting. The color photography, both above water and underseas, is exceptional:—

Arriving in Kingston, Jamaica, deep-sea divers Robert Ryan and Anthony Quinn are engaged by Karel Stepanek, representative of a big shipping company, to locate a ship that had sunk off the island with a million dollars in gold bullion. The boys meet Mala Powers, operator of a small banana boat, and Ryan, smitten with her, hires her boat for the diving operations. After five days of fruitless searching, Stepenack calls off the operations and notifies his home office to write off the vessel and cargo as a complete loss. Actually, Stepenak was in league with George Mathew, the supposedly drowned skipper of the sunken ship, and both, knowing the ship's location, planned to keep the treasure for themselves. Neither one, however, trusts the other. Meanwhile Ryan pursues his romance with Mala while Quinn takes up with Suzan Ball, a cafe entertainer. One night Mathews approaches Quinn and offers him $50,000 to recover the gold. Quinn hires a boat, makes a dive, and discovers the ship in the middle of Port Royal, the sunken city. He then compels Mathew to agree to give him one-third of the loot. Quinn asks Ryan to join him in the project, but Ryan refuses. Instead, he informs Stepenak, who immediately engages him to dive for the gold. Just as Ryan makes the dive, Quinn and Mathew arrive in another boat. Mathew, after killing Stepenak, holds everyone, including Quinn, at bay with a pistol, and threatens to cut off Ryan's air supply unless he sends up the gold. At that moment an underseas earthquake takes place, trapping Ryan on the sea bottom. The churning waters frighten Mathew, and he falls to his death trying to reboard his own ship. Quinn hastily dons his diving gear and rescues his pal. Accompanied by Mala and Suzan, both men board a ship for the United States to get married, but they leave the girls stranded when they get an offer to make another try for the gold.

It was produced by Albert J. Cohen, and directed by Budd Boetticher, from a screenplay by Jack Harvey and Ramon Romero, based on "Port Royal," by Harry E. Rieseberg.

There are no objectionable sex situations.

"The Silver Whip" with Dale Robertson, Rory Calhoun and Robert Wagner

(*20th Century-Fox, March; time,* 73 *min.*)

An above-average program Western. Its story of an impressionable young stagecoach driver who learns the difference between loyalty to a friend and a sense of duty is interesting, and it places greater stress on characterization than most stories used in pictures of this type. There are some slow spots here and there because of excessive talk, but on the whole it has all the necessary ingredients demanded by the followers of Westerns—action, gunplay, hard-riding and some romantic interest. The situation where the young hero carries out his duty as a deputy sheriff by shooting down his best friend is tense and dramatic. The direction is competent and the acting good. The photography is clear:—

Twenty years old and ambitious, Robert Wagner seeks to come a stagecoach driver, which position he obtains through the influence of Dale Robertson, a dashing stagecoach guard, whom he idolized. Robertson accompanies Wagner on his first trip to Silver City, carrying a consignment of gold. At a relay station the stagecoach is attacked by a gang of desperadoes led by John Kellogg, and Wagner, instead of driving away as ordered by Robertson, stays on to help his friend in the ensuing gun battle. Robertson kills three of the seven bandits and takes after the others, but not before they kill several of the stage's passengers and steal the gold. Wagner drives on to Silver City and, instead of returning to his home depot, he joins a posse headed by Rory Calhoun, the sheriff, and helps track down a few of the bands. When he finally reports back to the depot, he is promptly discharged for disobeying orders and failing to protect the life of the passengers. Calhoun, a kindly fellow, gives Wagner a job as deputy sheriff, but not before he lectures him on the importance of carrying out his duties. In the course of events Robertson, Calhoun and Wagner capture Kellogg. Robertson insists upon killing Kellogg immediately, but Calhoun, brandishing his gun, sees to it that Kellogg is brought back for a fair trial. While Calhoun sets off to locate a Judge, Wagner is left behind to guard the prisoner. A mob led by Robertson breaks down the jail doors to get at Kellogg. Wagner, drawing his gun, begs Robertson to stop, but when he keeps coming forward Wagner, foresworn to do his duty, shoots him down. Calhoun arrives in time to dispel the unruly mob. Heartbroken over the serious wound he had inflicted on Robertson, Wagner decides to leave town. It all ends happily, however, when Robertson assures him he had acted properly and sees to it that he regains his job as stagecoach driver.

It was co-produced by Robert Bassler and Michael Abel, and directed by Harmon Jones, from a screenplay by Jesse L. Lasky, Jr., based on a novel by Jack Schaefer. The cast includes Kathleen Crowley, Lola Albright and others.

Unobjectionable morally.

"Monsoon" with Ursula Thies

(*United Artists, Dec.* 14; *time,* 79 *min.*)

Produced in India and photographed in Technicolor, this tragic love drama has little to recommend it as an entertainment. There are several passionate love scenes and some interesting backgrounds of life in India, but all this hardly compensates for a dull story that is made even duller by the endless talk in which the different characters spout philosophy in terms that even a master-mind cannot fathom. Not much can be said for either the direction or acting. All the players are unknown in this country, although United Artists is giving Ursula Theiss, a German actress, a special buildup as "the most beautiful girl in the world."

Briefly, the story has George Nader, a young American engaged to Diana Douglas, a European girl, arriving in a small village in India to visit her family, including Philip Stainton, her father, a happy-go-lucky ne'er-do-well; Myron Healey, her older brother, a bitter cynic because his wife had abandoned him; and Ursula, her younger sister, a beautiful girl given to various love affairs. All lived a slovenly existence. Nader is hynotized by Ursula's beauty, and she in turn is attracted to him. They become engulged in a consuming passion, tell Diana about it, and then leave together and spend two days alone while a monsoon breaks over the countryside. Diana, driven to despair, attempts to kill herself, and Nader rushes back to her. Ursula, crushed, marries one of her older lovers on the day that Nader prepares to leave with Diana. She bids Nader farewell, and the fadeout has her climbing to the top of a high cliff from which she presumably leaps to her death.

Forrest Judd produced it and collaborated on the screenplay with David Robinson and Leonardo Bercovici, based on a play by Jean Anoulh. Rodney Amateua directed it.

Adults.

If Cinemascope lives up to the claims made for it, the motion picture industry is headed for a change that will be even more revolutionary than the advent of talking pictures, and with such a change the industry as a whole may very well reach heights of prosperity it never dared to dream about.

From the claims made for the Cinemascope process, it appears to be close to the Cinerama process, which is doing sensational business on Broadway in its only engagement thus far. Cinemascope, however, appears to have decided advantages over Cinerama for practical theatre use.

For existing theatres, the Cinerama process requires the use of a special concave screen that is more expensive than the screen used for Cinemascope. Required also is the construction of three specially built projection booths in strategic spots in the orchestra for the simultaneous projection of three separate films. These three booths, as constructed in the Broadway Theatre in New York City, reduced the seating capacity from 1,600 to 1,250 seats. In addition to extra projectionists for each booth, Cinerama requires also a picture-control engineer and a sound-control engineer. Moreover, Cinerama, when viewed from the extreme side seats, gives a completely distorted picture on the side nearest to the viewer. Estimates for the installation of Cinerama equipment vary from $50,000 to $100,000, depending upon the problems posed by the architecture of the theatre.

Cinemascope, on the other hand, requires no more than the special lens that is attached to the standard projector in the existing projection booth, the special concave screen, and some rewiring of the theatre's sound system. No additional manpower will be required to exhibit a Cinemascope picture, and every seat in the theatre will be as good as any other seat. Moreover, it is estimated that the cost to equip theatres for Cinemascope will range from approximately $5,000 for the smaller theatres, to about $20,000 for a theatre as large as the giant Radio City Music Hall in New York City.

A most important factor in connection with Cinemascope, aside from its practical use in all theatres, is that it eliminates the need for glasses, which is required by one who views a true 3-D system, such as Natural Vision or the Stereo-Technique process (formerly known as Tri-Optican). No matter how good the true 3-D process, the fact remains that a great many people find the wearing of polaroid or other types of glasses either oppressive or discomforting, and most of them, after being drawn to the theatre by the novelty of a 3-D film, would prefer to see their picture entertainment on the regular "flat" screen.

Cinemascope, as this paper has been informed, is similar in effect to Cinerama. If that is so, this paper is of the opinion that the public will accept Cinemascope much more readily than it will a true 3-D process, not only because Cinemascope will rid them of the inconvenience and discomfort of wearing glasses, but also because it will attain effects and a scope that true 3-D processes, at least in their present stage of development, cannot match.

Until Cinemascope is demonstrated to the press, HARRISON'S REPORTS cannot, of course, pass judgment on its merits. The fact, however, that 20th Century-Fox is going ahead with a Cinemascope production schedule that represents an expenditure of some $25,000,000 dollars, is more than a strong indication that the process must have plenty of merit. And when a rival company of the magnitude of MGM announces that it will join 20th Century-Fox in the use of Cinemascope, it becomes more than a wishful hope that, with a process like Cinemascope, the motion picture industry is on the threshold of a golden era unparalleled in American business annals.

I'll Get You" with George Raft

(*Lippert, Jan.* 16; *time,* 79 *min.*)

If an exhibitor books this British-made picture, he will have to rely entirely on the popularity of George Raft, for its entertainment value is very low. Raft merely walks through the picture with an expression that never changes, despite the emotional demands of a particular situation. And most of his walking is in the form of padding. He is supposed to be an FBI operative, who goes to England incognito to detect the methods employed by foreign egents to abduct scientists who worked on atomic projects. He succeeds, after considerable walking and some running after his prey. There is no comedy relief. The photography is dark:—

Following the disappearance of several atomic scientists, Raft, an FBI agent, enters England illegally so that he may not arouse suspicion as to his mission. While seeking out Clifford Evans, head of a gang smuggling scientists to Communist countries, Raft is apprehended by Sally Gray, a Military Intelilgence operative, who compels him to see her superior. As a result, Raft agrees to work with Sally, and together they trace Evans through Patricia Laffan, head of a seretarial service, but they are picked up by the police while Evans sets fire to his own car, killing Patricia and another man, whom he hoped the police would mistake for himself. Released by the police after identifying himself, Raft resumes the pursuit with Sally, but Evans, aware that he is being followed, burns his records and attempts to escape from England. Aided by an elaborate police radio system, Raft trails Evans to a wharf and captures him after a desperate fight. He then turns his attentions to Sally.

Bernard Luber produced it, and Seymour Friedman directed it, from a screenplay by John V. Raines.

Harmless for the family.

"Gunsmoke" with Audie Murphy, Susan Cabot

(*Univ.-Int'l, March; time,* 79 *min.*)

A fairly good Technicolor western melodrama. Though there is considerable melodramatic action, a substantial part part of the story unfolds by talk—too much of it for its own good. The outstanding attraction is the outdoor scenery, the beauty of which is enhanced by the color. The method by which the hero outsmarts the lawless attackers by having them shoot at what they thought were sleeping cowhands, is novel and exciting. Audie Murphy does good work, as usual; he makes his role believable. Susan Cabot, too, is good, as is Mary Castle, who is pretty sexy as a dance-hall girl. There is some mild comedy here and there. The photography is fine:—

Murphy, known as a tough gunfighter, is brought to Billings, Montana, by Donald Randolph to strong-arm Paul Kelly out of his ranch, which Randolph coveted. Having learned about Murphy's mission, Kelly, despite the pleadings of Susan, his daughter, goads Murphy into a gun duel. Murphy spares Kelly by merely shooting the gun out of his hand—an act that makes Kelly sympathetic towards him. Later, Kelly deliberately loses his ranch to Murphy in a cut of the cards. Faced with the problem of raising immediate cash to meet a mortgage held by Randolph, Murphy, aided by Kelly and his loyal cowhands, round up the cattle for a drive to the nearest railhead. Disappointed by Murphy's switch, Randolph, through Mary, a singer in his saloon, hires Charles Drake, a gunman pal of Murphy's to prevent Murphy from getting his cattle to market. Through a series of tricky practices, including a stampede of the cattle and the setting of a prairie fire, Drake succeeds in blocking the drive. Murphy then decides to drive his cattle over a mountain to reach the railhead. Meanwhile Susan becomes attentive to Murphy, causing a flare-up between Murphy and Jack Kelly, the ranch foreman, who hoped to marry her. Kelly quits the drive and, turning traitor, gives Murphy's plans away to Randolph. Drake and a band of killers set out to stop the drive, but Murphy outwits them and virtually annihilates most of them. Drake, however, escapes. After delivering the cattle to the railhead, Murphy returns to Billings to settle with Randolph. There, Randolph attempts to shoot Murphy from a hiding place, but Drake, unwilling to see an old friend shot in the back, shoots and kills Randolph. It all ends with Murphy and Susan heading back to the ranch to begin a new life while Kelly looks on approvingly.

Aaaron Rosenberg produced it, and Nathan Juran directed it, from a screenplay by D. D. Beauchamp, based on the novel "Roughshod," by Norman A. Fox.

Suitable for the family.

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TIME TO PAUSE AND CONSIDER

Probably the most important development in the third dimension hubbub that has engulfed the industry in recent weeks is the disclosure that 3-D home television is already an accomplished fact.

This disclosure was made by Milton L. Gunzburg, president of the Natural Vision Corporation, who this week told the trade press that his company's 3-D process has been developed to a point where it can be utilized by television immediately. Gunzberg disclosed also that he had scheduled talks with the head of an undisclosed TV network, as well as with a TV set manufacturer.

All that would be required for 3-D home television, said Gunzburg, is to equip the present sets with special adapters which, he estimated, would cost the set owner about $15 to $25. The home viewers would, of course, require polaroid glasses. What may delay the advent of 3-D home television, according to Gunzburg, is the problem of set conversions and program sponsorship.

That a 3-dimensional TV system is a reality was reported last week by the *Hollywood Reporter*, which stated that the Atomic Energy Commission has been using such a system for the past year in the handling of nuclear material. According to the report, the system, which is in color and which has been developed by the DuMont laboratories, requires the viewer to wear polaroid glasses to obtain the 3-D effect. The report adds that the system has not yet been made available for commercial use, although other companies are known to be working on a similar development.

The advent of a 3-D television process poses an important question for the industry to consider: Is it wise for the Hollywood technicians, who are now working feverishly to perfect a true 3-D system to devote so much time and energy to a process that may eventually be seen on home television sets without charge?

We all know that home television has been the chief cause for the cut in movie attendance, for it frequently offers without charge, although with certain advertising inconveniences, the type of entertainment that one normally pays to see in a theatre. Why, then, invest time, money and energy in a system that can be utilized by our most formidable competitor, which will offer it to the public without charge?

Whether it takes a month, a year or even five years, we may be sure that a system of third dimension, as well as color, will be available to the home television viewers for free, and when this comes to pass the industry will once again find itself in the box-office doldrums.

If the industry is to survive and go on to greater heights, what is needed, basically, is an innovation that cannot be adapted practically by television. And such an innovation seems to be a wide-screen projection system such as Cinerama and 20th Century-Fox's Cinemascope which, though not true 3-D systems, give an illusion of depth and, most important of all, do not require the viewer to wear special glasses. The reason why both these processes are ideal is that they project pictures that achieve a scope and panoramic effect that cannot possibly be duplicated on a home television set.

According to the claims made for it, Cinemascope is more practical for use in the average theatre than is Cinerama, for its process is more simplified and it can be installed and operated at a fraction of the cost of Cinerama.

The mad scramble that is now going on among the companies to perfect eiher a true 3-D process or one that has the illusion of 3-D is healthy from a competitive point of view, but unless they finally decide upon a process that will have practical use in theatres only, their efforts may be in vain.

THE NEED FOR UNIFORMITY

The air is so thick with third-dimension news about the different methods being developed by the producing companies, and about the different claims, fancied or real, of the advantages each method will offer that it is no wonder that an exhibitor, after absorbing all this news, is left in a confused state.

The exhibitor, after reading and hearing about the exceptional grosses attained throughout the country by "Bwana Devil," the Natural Vision 3-D feature being distributed by United Artists, naturally wants to get on the 3-D bandwagon, but since the equipment required by the theatre to play a 3-D film entails an expenditure of from $1,000 to $1,500, it becomes a question of whether or not the equipment will become obsolete once the industry decides on standardization of the different systems proposed.

There is no question that standardization of 3-D theatre equipment must be brought about, for no producing company, as a matter of simple economics, can afford to invest millions of dollars in the production of 3-D films without first making certain that the great majority of the theatres in the country will have the proper type of equipment installed to exhibit such pictures. By the same token, the exhibitor cannot afford to invest money in 3-D equipment that would confine him to the 3-D pictures made with the process of one or two producing companies to the exclusion of the 3-D pictures made with the processes of other companies.

From what can be gleaned out of the reports emanating from Hollywood, there seems to be divided opinion on the relative merits of a so-called "true" 3-D system, which requires the viewer to wear polaroid spectacles, and a wide-screen system such as Cinemascope, which gives the viewer an illusion of depth without requiring him to wear glasses.

The general feeling in production and exhibition circles is that any process requiring the use of glasses will not be popular once the novelty has worn off. It is quite possible, however, that once the different developments take shape it will be found that certain subjects lend themselves best to a 3-D system that requires glasses, while other subjects will be best suited to a wide-screen system. In such a case it will be up to Hollywood's technicians to develop two such uniform systems together with film projection equipment that will enable the exhibitors to show pictures produced for either method. Until this is done, the 3-D type of film entertainment will remain in a chaotic state. Meanwhile the exhibitors will do well to defer their plans to install 3-D equipment until there is some agreement on the type of presentation as well as evidence of public acceptance.

"All Ashore" with Mickey Rooney, Dick Haymes and Peggy Ryan

(*Columbia, March; time,* 80 *min.*)

A pleasing, breezy musical comedy, photographed in Technicolor. There is plentiful singing, and light comedy accompanies the action all the way through. Mickey Rooney is very good, as he always is, for he is a good trouper. Dick Haymes, Ray McDonald and Peggy Ryan, too, do good work, as does Barbara Bates, as a millionaire's daughter, whom Mickey promises to marry when he gets out of the Navy. The story deals with three gobs on shore leave, with Mickey the only one who has any money and with the other two attaching themselves to him. The Polynesian party given by Barbara's father in gratitude to Rooney for having taken care of his daughter after the overturning of a motor launch is highly colorful. The photography is fine:—

When their battleship anchors in a Southern California port and all the sailors prepare for shore leave, Haymes and McDonald, broke, look forward to a dull time until Rooney shows up with a bankroll, ready for a spree on Catalina Island. The two plot to muscle in on Rooney's wealth and lure him to a wharfside dive for a farewell drink. The drinks prove to be drugged, and all three wake up in an alley, where Rooney discovers his money gone. His pals, repentant, resolve that Rooney shall have his Catalina fling; they obtain passage on an island-bound ship and get Rooney a job on it as a candy-butcher. On board, they meet Peggy, a cafe entertainer, and they combine their musical talents for a show that wins them many coins from the passengers. After landing at Avalon, McDonald hooks up with Peggy, while Haymes makes time with Jody Lawrance after Rooney first makes her acquaintance. Rooney, lonely and fed up with his pals, works his passage back to the mainland, where he strikes up a friendship with Barbara, who was having trouble starting her motorboat. She accepts his offer of aid, and he soon delivers her to a yacht owned by Fay Roope, her millionaire father, who invites him aboard for luncheon. Later, Barbara and Rooney go off in the motor boat and, through a mishap, fall overboard. They swim ashore and start to trudge back to civilization. When the drifting launch is found, Barbara's father sends out an SOS. A posse is formed, and Haymes and McDonald join it. By the time Barbara and Rooney reach town, they are in love. Meanwhile Haymes and McDonald become separated from the posse and get lost themselves. All ends well, however, when both find their way back to town. On the eve of the termination of the boys' leave, Barbara's father throws a lavish Polynesian party and, in gratitude to Rooney, offers to take him into his firm when he gets out of the Navy.

Jonie Taps produced it, and Richard Quine directed it, from a screenplay by Blake Edwards and Mr. Quine, based on a story by Mr. Edwards and Robert Wells.

Suitable for all.

"The Tall Texan" with Lloyd Bridges, Marie Windsor and Lee J. Cobb

(*Lippert, Feb.* 13; *time,* 84 *min.*)

If exploited strongly, "The Tall Texan" may draw fairly well, but left to itself it may not do so well, for the story is weak and the characters unpleasant. As a matter of fact, not one of the players is sympathetic. Even Lloyd Bridges, who is supposed to be the best one in the lot, is an escaped convict who, at the end, implies that he had been wrongly convicted. The predominant feature is the characters' lust for gold — a greediness that makes them forget their promise not to encroach upon the Indians' burial grounds, and that results in almost every one getting killed. There is hardly any comedy relief. Some of the outdoor shots, enhanced by pleasing photography, are fine:—

Tomache Indians, seeking to capture George Steele, a fugitive brave, attack an El Paso stagecoach driven by Sid Saylor, but they are driven off by Bridges, an escaped convict who was being returned to prison by Samuel Herrick and Lee J. Cobb, law officers. The husband of Marie Windsor is killed during the attack, but she escapes unhurt. Steele leads the party, which is joined by Luther Adler, a trader, to a rich lode. There, the chief of the Mimbreno Indians permits them to pan the gold, provided they do not cross a row of lances beyond which was the tribe's saccred burial grounds. Bridges compels Herrick to remove his handcuffs, and soon outstrips the others in gold panning, enabling Adler to play on growing jealousies, which increase sharply when the widowed Marie joins hands with Bridges. Meanwhile Adler persuades Herrick to cross the line marked by the lances so as to work richer sands upstream. Sent to town for supplies, Adler kills Saylor and returns just as the others are deciding to disregard Bridges' warning that the Indians will avenge the trespass on their sacred grounds. In due time the Indians attack the party, killing every one except Marie and Bridges. Marie rides toward El Paso while Bridges holds off the Indians. He then follows to rejoin her, determining first to surrender and prove his innocence.

T. F. Woods and Robert Lippert, Jr., produced it, and Elmo Williams directed it, from a screenplay by Samuel Roecca. There are no objectionable sex situations in it.

"The Magnetic Monster" with Richard Carlson

(*United Artists, Feb.* 18; *time,* 76 *min.*)

Very good. For a picture of its kind, it has been produced with intelligence and skill, and favorable word-of-mouth advertising should give it a considerable boost at the box-office. It is a scientific picture, dealing with the accidental invention of an atomic element with such a tremendous magnetic force that it proves dangerous not only to life but even the stability of the earth itself, for it devours energy from its surroundings, turning it into matter and doubling its size in eleven-hour cycles. The action, which has a documentary flavor, holds one in suspense throughout because of the tense manner in which the source of the mysterious force is tracked down, and of the risk taken by Richard Carlson, the hero-scientist, to disintegrate the element. The scenes in the Canadian experimental station, where Carlson bombards the dangerous radio-active element with 900,000,000 volts of electricity to destroy it, are very impressive and thrilling. It is all quite fanciful, of course, but as presented it seems real. The photography is excellent:—

Carlson, a scientist attached to the Office of Scientific Investigation, which was charged with the task of protecting the public from radio-active elements, is summoned to a hardware store where every item made of steel and iron had suddenly become highly magnetized. Investigating with a Geiger counter, Carlson, aided by King Donovan, his assistant, finds in an upper room of the building an empty container that must have held a dangerous radio-active element. Returning to the OSI laboratory, Carlson analyses dust particles from the container and comes to the conclusion that the missing element was different from any known to science. Because of the grave danger to the community, the people are alerted to report any magnetic disturbances, and by tracking down the different reports Carlson is enabled to trace the element to Leonard Mundie, a scientist, who was a passenger on a plane flying east. The plane is ordered to return to the airport, and Mundie's briefcase, containing the element, is removed. Mundie himself is found in a semi-conscious state because of radiation poisoning, and before he dies he informs Carlson that the element he had created, through an unauthorized experiment, had become a magnetic monster. Carlson takes the element to the Cyclotron building of the State University for observation. Later, he learns that the powerful magnetic force of the element had caused the steel structure to collapse, killing a number of scientists. A further analysis of the element reveals that it devours energy from its surroundings and doubles its size and power in eleven-hour cycles. Scientific calculations disclose that the element's magnetic force would soon affect the stability of the earth itself, and that the only way to neutralize it was to feed it with a tremendous amount of electric power. Eventually, however, there would not be enough electricity in the world to satiate its appetite. In a last desperate move, Carlson decides to take the element to the largest delatron in the world, located in an abandoned mine under the sea, where he planned to use the element's own power to generate the needed electricity. When the voltage reaches 900,000,000 the delatron explodes to bits, thus the element, too, is destroyed by its own power, saving the world from disaster.

It was produced by Ivan Tors, and directed by Curt Siodmak from their own screenplay.

Suitable for the family.

"Tangier Incident" with George Brent and Mari Aldon

(*Allied Artists, Feb. 1; time, 77 min.*)

Fair. It deals with espionage and international intrigue in the city of Tangier. The story is not bad, but with better direction it could have turned out to be an interesting picture. The direction is in fact so poor that the actions of so seasoned an actor as George Brent seem ridiculous. It is inconceivable that Brent, supposedly an intelligent hero, should have gone through some of the dangerous situations without some sort of protection, when it is assumed that he was fully aware of the risk to his life. The same holds true for his failure to see through the fact that Mari Aldon was not the innocent girl she prenteded to be. But all this is the fault of the director. The photography is acceptable:—

The American and British Intelligence services learn that three atomic scientists had arranged to meet in Tangier to sell information to the Communists. Brent, attached to the American Legation in Tangier, poses as a black market operator and establishes contact with Bert Freed, a wealthy importer who secretly headed the Tangier Communists, helped by Shephard Menken, Richard Karlan and Mike Ross, his lieutenants. Brent's co-workers are John Harmon, operator of a local cafe, and Dan Seymour, a Tangier police inspector, neither of whom knew that he was a secret service man. Mari Aldon, posing as a wealthy American tourist, attaches herself to Brent and he tolerates her in the belief that she is an unworldly-wise girl. Brent is instructed by his superiors to go to the airport and meet Dorothy Patrick, an English girl, the only person who could recognize one of the scientists. He meets instead Alix Talton, who poses as Dorothy; the English girl had been kidnapped by Menken and Karlan. Later she escapes, and Alix kills Menken for bungling. Brent manages to obtain a scret code paper from Freed's home, but while taking it to the American Legation he is slugged by Ross, who had been tipped off by Mari as to the route Brent would take. Brent is then taken to Freed, whom he kills with a concealed stiletto. Mari, revealing that Freed was her father, tries to kill Brent, but at that moment police inspector Seymour arrives with his men and places Mari and her cohorts under arrest.

Lindsley Parsons produced it, and Lew Landers directed it, from a screenplay by George Bricker.

Harmless for family audiences.

A STRONG WARNING FOR STANDARDIZATION AND AGAINST A 3-D MONOPOLY

(*Continued from back page*)

made available to the others so that at the earliest possible time all 3D pictures will be produced by the best and most economical method, whether it be Cinemascope or Paramount's or Universal's masked marvels, or a combination of all three. If assurances that this will be done could be given now, it would relieve a great deal of the current anxiety in exhibitor circles and enable the whole industry to move into a new — possibly great — era confident and unafraid.

"With all due respect to those whom we have just referred to as giants, not one is strong enough to withstand such a battle as seems to be shaping up. And if one should pull through it would find that in the meantime it had lost its market; that the theatres are no longer there to absorb its products. The danger that now confronts the industry is not fanciful, but real. It concerns every person engaged in or dependent upon the motion picture industry. Unless a standardized 3D product can be devised, and unless the exhibitors can be supplied with acceptable flat pictures during the transition from 2D to 3D, the entire industry will come crashing down and the responsibility will rest on those now striving for mastery.

"Whatever the film companies may be planning, the exhibitors are not idle and they are going to do everything they can to protect their own interests. Mr. Snaper has just 'phoned to say that along with certain other exhibitor leaders he will confer with experts in New York in an effort to secure the latest and most accurate information regarding developments in 3D. His report and the explorations of the Third Dimension Committee will be communicated to the members in a series of membership bulletins. Allied will also be on guard to prevent any unlawful freeze-out tactics such as were attempted when sound first came in.

"Monopoly Marches On

"Those of us who thought that repeated denunciations by the Courts followed by divorcement orders and injunctions would curb the lawless depredations of the film companies underestimated the reckless persistency of those organizations.

"The declared purpose of the Government's anti-trust suit against the Big Eight was, first, to break up their theatre monopoly and, second, to enjoin the practices by which that monopoly was built up so as to insure against its being reconstructed in the future.

"The head and front of the monopoly which the Courts condemned was 'a system of fixed runs and clearances' which included the affiliated theatres and large so-called independent chains, but rigidly excluded the independent exhibitors. As a first step in correcting this the Court ordered that the film companies be divorced from their theatres. This was accomplished by transferring them to new corporations. Under the law the stock of the new corporations should have been sold to persons who were not stockholders of the parent companies. But after winning a notable court victory the Department of Justice frittered away its gains by a series of weak consent decrees. By these agreements the stocks of the new theatre corporations were distributed (with minor exceptions) to the stockholders of the film companies; and these new theatre companies were officered by the same persons who operated the theatres when owned by the film companies.

"In this state of affairs, with the community of interest between the film companies and their theatres intact, the film companies are casting about for ways and means by which to re-establish that system of fixed runs and clearances, regardless of any rivalry among themselves growing out of 3D. Their favorite scheme, for the time being, is to roadshow or pre-release all pictures above run-of-mine quality, making them available to the first run theatres in the key cities for an extended pre-release run at advanced admission prices. They go through the hocus-pocus of offering these pictures for competitive bidding in each such city, but by the very terms of the offers the distributor can select whatever theatre he sees fit. Moreover, as the Supreme Court has pointed out, there are no standards by which bids for motion pictures can be compared.

"Thus the former affiliates and chains are being welcomed into the new aristocracy—another system of fixed runs and clearances from which the great majority of theatres is excluded. General release of a picture, after pre-release, rests in the uncontrolled whim of the distributor and so the clearance over the subsequent runs is not only unreasonable but indeterminate. As President Snaper has said: 'This practice reduces the grosses of the subsequent rus to a point which will definitely force them out of business, because if they cannot gross on the top pictures, there is on hope for them.' Also, it might be added, this practice makes a mockery of the Government's efforts to break up monopoly and restore free and open competition in the motion picture business.

"Now there is some evidence that the film companies, or some of them, intend to use 3D as a further weapon in re-establishing the monopoly. Twentieth Century spurns Natural Vision or any method to which the independent exhibitors could convert. No, it must employ a system which, according to The Wall Street Journal, could cost as high as $100,000 to equip a theatre. This equipment, it is claimed, is being manufactured at a rate which will outfit 30 theatres a month. 'At the start,' says the article, 'houses in cities under 100,000 population will not be considered for installation.' (The *Film Daily* for February 3 estimates $25,000 as the maximum outlay for equipping a theatre and says the company 'hopes to see 5,000 theatres equipped by next January 1,' but repeats that cities under 100,000 population will not be considered at the start. As we count the qualified theatres in cities over 100,000, the Fox publicity becomes more confusing.)

"Remembering Eidophor, there is a chance that the bull is pawing the earth again and that Cinerama will give way to something practical and within the reach of exhibitors large and small. Even so, this announcement lends support to Allied's position that there is a definite movement on foot to recreate the monopoly that the Courts ordered to be destroyed. This week Allied will release for wide distribution in all branches of the industry a pamphlet entitled 'Allied's Policies and Program.' It contains the latest Annual Report of the Chairman and General Counsel together with the principal resolutions adopted at the Chicago and New Orleans meetings. An invitation is extended to all independent exhibitors to join with us in resisting these efforts to confer a monopoly on the key city circuit theatres and to exclude the independent exhibitors from the motion picture business."

A STRONG WARNING FOR STANDARDIZATION AND AGAINST A 3-D MONOPOLY

In a bulletin issued last week-end to the members of his organization, Abram F. Myers, National Allied's chairman of the board and general counsel, had this to say on third-dimension:

"Bwana Bustle

"Third dimension has descended upon the industry in an avalanche of publicity. Discussed intermittently for a score of years, third dimension becomes a reality by reason of the phenomenal success of a single bad picture. Arch Oboler, a small independent, picked up the same ball that Metro fumbled many years ago and carried it to the Promised Land. 'Bwana Devil' is to third dimension what 'The Jazz Singer' was to sound — the first great success in its medium that brought everyone bustling to get into the act. And the same problems confront the independent exhibitors now that confronted them in 1927 when Warner Bros. ended the talk about talking pictures by making a picture that talked, although, perhaps, not so serious.

"At that time certain of the major companies were hell-bent for monopoly and in sound pictures they saw an opportunity to freeze out the small exhibitors — or impoverish them to a point where they would sell out cheap. Only a limited amount of standard sound equipment was available and that had been cornered by the affiliated circuits and the nominally independent chains. Into the film license agreements the distributors wrote that the recorded sound must be reproduced on 'approved' equipment. This, of course, excluded, the so-called 'wild-cat' equipment, which was all the independent exhibitors could get. As soon as it became evident that the distributors were going to enforce this clearly illegal clause, Allied complained to the Attorney General, and a warning from that official was all that was needed to insure interchangeability.

"There are exhibitors today who sneer at the idea of 'calling the cops' who would not be in business if Allied had not taken that step in 1929. To complete the job, Allied had a conference with David Sarnoff (now General Sarnoff), the head of RCA, and told him of the desperate need of the independent exhibitors for standard sound equipment to sell 'for less than $3,000.' Mr. Sarnoff said that this could and would be done; and, to his everlasting credit, he stood by his promise even after the president of the subsidiary concerned, yielding to pressure from a source that was later identified, had notified Allied that his company could not carry out the deal.

"Sensing that history may repeat, Allied's board in New Orleans authorized President Snaper to appoint a permanent Committee on Third Dimension 'to study this subject and offer recommendations from time to time.' Should it appear necessary or desirable, its authority will be enlarged so that it can act in an emergency. The Committee consists of Wilbur Snaper, Chairman, and Messrs. Kirsch, Rembusch, Samuelson, Wolfberg, Yamins and Back. Meantime, Mr. Snaper has been pursuing the investigation in New York and has supplied some of the information for this bulletin.

"Is it a Stampede

"From the trade paper and newspaper stories breaking during the present week it is difficult to tell whether there is a genuine stampede to 3D or whether some of the bulls are merely pawing the ground to see which can stir up the most dust. An unwary reader might get the impression that all producers are going immediately into 3D and that flat pictures are as outmoded as magic lantern shows. Some of the publicity is good, some mischevious. In the doubtful class is Spyros Skouras' blurb about Cinemascope. It is reminiscent of his explosive enthusiasm for Eidophor — an enthusiasm that may have been chilled since the FCC's testy 'put up or shut up' order in the theatre television proceeding. With most of the film companies carrying inventories of flat pictures, and the overwhelming majority of exhibitors lacking equipment to play any other kind, one may question the wisdom of proclaiming to the public that from now on there will be nothing but depth pictures.

"Pending a report by the Committee on 3D and further word from Mr. Snaper, we can only summarize developments as gleaned from trade paper articles and, especially, from The Wall Street Journal for February 2, which contains the best story on the subject that has come to our attention. According to the latter at least six Hollywood studios 'are now scampering into hurried — almost frenzied — plans for 3 D films.' Pointing out that it was Oboler, a small independent, who stirred up all the fuss, the Journal says: 'It's a case of geese flapping along behind the gosling.' Regardless of who started it, it appears that Paramount, Metro, Warner Bros., Columbia, Universal and Twentieth Century are preparing — or threatening — to join the flight.

"From now on 'spectacle pictures' will have nothing to do with Cecil B. DeMille. It will refer to pictures employing the Natural Vision method which requires the use by the audience of polarized glasses. This method, or a reasonable facsimile thereof, will be employed by Paramount, Metro, Columbia and Warner Bros. in making presently projected pictures. Universal is said to be experimenting with a 'mysterious method' and refuses to release the results. Paramount hopes soon to demonstrate a new system which will give an impression of depth without goggles. Metro is said to be striving for a spray that will condition screens for Natural Vision so as to obviate the expense of installing new ones. It now appears that the cost of equipping a theatre for Natural Vision will not be as heavy as was feared. Prospects are bright that it may be done for less than $1,000. The real problem is whether pictures produced by this method will be forthcoming in sufficient volume to warrant the expense or whether the producers will switch to some other system that does not require glasses.

"So far as we have been able to ascertain, Warner Bros. has one picture, 'The House of Wax,' about half completed. It probably will be the first big company 3D picture to be released. Paramount will make 'Sangaree' in 3D and has scheduled the same treatment of 'Red Garters.' That company is proceeding cautiously because it does not want to produce too many pictures by a process that may soon be outmoded. Metro plans to start its first 3D picture, 'Arena,' in about three weeks and it plans similar treatment for 'Rope's End.' Columbia will soon begin shooting 'Fort Ticonderoga.' The novelty appeal of 3D, as demonstrated by 'Bwana Devil,' is tremendous. It is going to be hard for the revenue-hungry exhibitors to resist the lure of swollen grosses. But it may be wise to bide a wee and see what sort of rabbit Paramount, Twentith Century and Universal can pull out of the hat.

"Twentieth Century poses the biggest problem because of the extreme nature of the claims made for its Cinemascope. The name is as close an approximation of Cinerama as the fair trade laws will permit and (according to the publicity) resembles Cinerama to the extent that the illusion of depth is partly due to a huge circular screen. However, the method does not include multiple cameras or projectors (so the claims read), the effect being achieved by the big screen plus trick lenses used on the camera and projection machine. The announcement makes one feel that Cinemascope is a sort of poor man's Cinerama; but we still don't know how much those lenses will cost or just how large those screens must be.

"Some authenticity is added to the claim by the statement that 'The Robe' will be produced by Cinemascope and ready for its 'worldwide premieres' by next October. Fox also claims to be scheduling 10 other pictures for Cinemascope including 'How to Marry a Millionaire' and 'Hell and High Water.' Less convincing is its claim that it is through with flat pictures; that from now on it's Cinemascope and nothing else. As for Cinemascope equipment, see later heading, 'Monoply Marches On.'

"Need for Standardization

"Now is the time for the responsible heads of the film companies to pause and consider. It is natural for each to delude himself that he has a 'revolutionary' method, or process, or gadget and that he can force all others to adopt it or get out of the motion picture business. Motion Picture Patents Company got away with that sort of thing for a few years in the early days but it has not been tried since the Supreme Court repulsed William Fox's Tri-Ergon attack. In its present state, the industry is in no condition to suspend operations pending the outcome of a battle of the giants. And if each giant has a different method and there is no mechanical interchangeability, it is not to be expected that many theatres will be equipped to handle films made by different methods and the giants may find themselves without retail outlets. In all the publicity being handed out, there can be detected no consideration, sympathetic or otherwise, for the small exhibitors' problems.

"It is proper that in a competitive spirit each company should try to come up with the best system, but like the automobile manufacturers they should work under an agreement that the discoveries or acquisitions of one should be

(Continued on inside page)

IN TWO SECTIONS—SECTION ONE

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MORE ON THIRD DIMENSION

IT IS ALMOST IMPOSSIBLE to keep up with the numerous announcements of pictures to be produced by one or another 3-D process, but a fair guess is that at least thirty such pictures have been announced by the different major and independent producers.

These announcements of forthcoming 3-D product, coupled with the phenomenal grosses that are being piled up by "Bwana Devil," are enough to influence any exhibitor into making plans to install 3-D projection equipment without delay.

Before rushing into any such installation, however, the exhibitor should give due consideration to a number of pertinent factors.

To be considered is whether the public will ultimately accept a true 3-D process requiring the use of glasses, or a wide screen system that gives the illusion of third dimension but does not require spectacles. The answer to this question will not be known until a wide-screen process, such as 20th Century-Fox's Cinemascope, or those reportedly under experimentation at the Paramount and Warner studios, are demonstrated to the trade. If any of these wide-screen processes prove to be as good as Cinerama, if not better, it is the opinion of this paper that the public will prefer and accept more readily the wide-screen system, first because of the elimination of the glasses, and secondly, because of the thrilling wide panoramic effects that cannot be obtained on the average-size screen used in the true 3-D systems. The advocates of true 3-D systems insist, of course, that there is a great deal of difference between depth and the illusion of depth and that the public will not accept a "substitute." but such a contention does not hold water when one compares the satisfaction derived by those who have seen Cinerama, which offers an illusion of depth, with the disappointment felt by those who have seen the several 3-D systems now making the rounds. Cinerama, of course, has little practical value for the average movie theatre because of the prohibitive cost of installation and operation, but CinemaScope, according to the claims made for it, seems to be similar in effect to Cinerama and can be installed and operated at a cost that is within the means of the average theatre.

Assuming that a wide-screen system ultimately will be preferred by the public, the fact remains that no wide-screen product will, under present plans, be available to the exhibitors until sometime in October, when 20th-Fox plans to put "The Robe," its first CinemaScope production, into release. And even then its exhibition will be limited to key-run theatres in large cities, with showings in the smaller situations dependent upon how soon they can be furnished with the necessary equipment for projection. It becomes a question, therefore, as to whether or not it will pay an exhibitor to install existing 3-D equipment requiring glasses so that he may in the interim play the true 3-D pictures that will become available within the next few months.

At this writing it appears as if the exhibitors can be sure of at least six of the thirty or more 3-D films announced. Whether the others ever will be made is a matter of conjecture. To be considered, then, is whether these six pictures will be enough to liquidate the cost of installing the 3-D equipment, which can cost anywhere from $1,000 to $3,000, depending on the problems posed by the individual theatre.

This much seems certain: The fabulous success of "Bwana Devil" is due, not to its entertainment quality, but to public curiosity in a new method of motion picture projection. Consequently, it is reasonable to assume that subsequent 3-D films will not have the same novelty appeal and may, therefore, not match the "Bwana Devil" grosses. To be considered by the exhibitors also, as pointed out in a recent Allied Theatres of Indiana bulletin, are rental terms, advanced admission prices and the cost of glasses in studying whether or not he has the capacity and potential to liquidate his investment that quickly.

Treating with the matter in a recent report to his membership, Wilbur Snaper, National Allied's president, emphasized these words of caution: "The exhibitor must balance his cost against potential income. He must realize the cost of the film. Specifically, theatres of small grossing possibilities must be cautious in their approach to this problem."

* * *

OF THE DIFFERENT true third-dimension processes that have thus far been demonstrated, the one shown this Monday in New York by Paramount is by far the most impressive, despite some shortcomings.

The footage that was used for the demonstration was comprised of the daily rushes of Paramount's forthcoming color production, "Sangaree," which is now being shot both in a 3-D process as well as in a conventional 2-D process so that it may be exhibited in the theatres in either form.

Unlike the other true 3-D systems seen thus far, the Paramount process did not seem to tire one's eyes and the light reflection from the screen was for the most part good. The illusion of depth varied in intensity but on the whole was exceptionally good. The only time some eye-strain was felt was when a scene was photographed in a low key.

(*Continued on back page*)

"Count the Hours" with Teresa Wright and Macdonald Carey

(RKO, April; time, 74 min.)

A fair program melodrama. The story, which has an innocent man sentenced to die only to be saved at the last minute, is oldfashioned and has been put on the screen innumerable times. In this instance, logic is offended considerably in that the man is convicted only on circumstantial evidence, and pretty flimsy evidence at that. It is doubtful if the manner in which he is convicted would be tolerated by any court in real life. The acting of the players is nothing to brag about, due no doubt to the poor direction. There is no comedy relief at all:—

A rancher and his wife are shot to death by a man robbing their home. Through circumstantial evidence, John Craven, an innocent itinerant worker on the ranch, is accused of the crime. Suspicion against him is heightened when he tries to prove that his gun had not been fired but cannot find the gun; Teresa Wright, his wife, had thrown the gun into the river in the belief that its discovery might make matters worse for him. To save Teresa, who was pregnant, from the torture of grilling, Craven confesses to the crime. Macdonald Carey, a promising young lawyer, is appointed to handle Craven's defense, and after talking to Teresa and learning that Craven had confessed to save her from suffering, he becomes convinced that Craven is innocent. Carey uses up his limited savings and arouses the town's enmity in a valiant effort to clear Craven, but Edgar Barrier, the district attorney, convicts Craven through circumstantial evidence. While Craven awaits execution, Carey learns that Jack Elam, a former hired hand, had once threatened to kill the rancher. Carey follows up this clue and locates Elam through Adele Mara, his sexy girl-friend. He makes Elam confess to the murder, but Barrier, by proving that Elam had once been a mental patient, nullifies the confession. On the night set for the execution, Carey, through an inadvertent remark passed by a bartender, obtains a clue that proves Elam's guilt. With the aid of the police, he captures Elam after a wild chase and succeeds in halting the execution of Craven.

Benedict Bogeaus produced it, and Don Siegel directed it, from a screenplay by Doane R. Hoag and Karen DeWolf, based on a story by Hoag. Adults.

"Seminole" with Rock Hudson, Barbara Hale, Anthony Quinn and Richard Carlson

(Univ.-Int'l, March; time, 87 min.)

Photographed in Technicolor, "Seminole" should go over with the undiscriminating action fans, for it offers exciting battles between Indians and an American Army detachment in the year 1835. The unusual colors of war paint used by the Indians and accentuated by the fine color photography make these battles fascinating as well as thrilling. Those who demand more than action, however, may find the story content disappointing because of its incredibility. For instance, it is difficult for one to believe that an American officer, such as portrayed by Richard Carlson, ever existed; he not only disregards the rights of the Indians in attempting to drive them out of the Florida Everglades, but is completely inhuman in his conduct to his own men. Nor can one believe that an Indian chief of old was stupid enough to be trapped by an officer as treacherous as Carlson without some measure of protection from his own people. The direction is ordinary, and the acting meets the demands of the rather amateurish script. There is no comedy relief:—

Because he knew the terrain in Florida and understood the Seminole Indians, Rock Hudson is assigned to Fort King upon graduating from West Point. He immediately finds himself at odds with Carlson, the fort's commander, who was determined to wipe out the Seminoles for refusing to go to a reservation in the West. Hudson points out that the Seminoles are friendly and should be permitted to remain in their swamp country, but Carlson remains adamant. Hudson visits Barbara Hale, a childhood sweetheart who was now in love with Anthony Quinn, leader of the Seminoles, whom Hudson had known since boyhood. Through Barbara, Hudson arranges for a peace meeting with Quinn, but before they can get together trouble erupts when a scouting patrol kills a Seminole chief, and Hugh O'Brian, the dead chief's son, vows vengeance. Despite Hudson's warnings, Carlson attempts a surprise attack on the Seminoles only to suffer a bitter defeat, with most of his men wiped out. Infuriated by the defeat, Carlson uses Hudson and Barbara to bring Quinn to the fort under a flag of truce for a peace talk, then beats Quinn unmercifully and throws him into a pit. Hudson, angered, berates Carlson and is promptly placed under arrest. To assume leadership of the Seminoles, O'Brian slips into the fort, kills a sentry, and then murders Quinn, escaping before Hudson can stop him. Since no one else had seen O'Brian, Carlson charges Hudson with the murder of the sentry. Court-martialed, Hudson is ordered executed by a firing squad, but before the execution takes place O'Brian invades the fort and demands Quinn's body, at the same time charging Carlson with deceit and exonerating Hudson. As a result, Hudson is freed, peace is made with the Seminoles, and Carlson is brought to trial.

It was produced by Howard Christie, and directed by Budd Boetticher, from a screenplay by Charles E. Peck. Unobjectionable morally.

"The Girls of Pleasure Island" with Leo Genn, Don Taylor and Elsa Lanchester

(Paramount, April; time, 95 min.)

An entertaining and pleasing romantic comedy-drama, photographed in Technicolor. It will require considerable exploitation, however, for the players lack marquee value. Revolving around three lovely grown-up girls who live a secluded and idyllic life with their very proper British father on a South Pacific island until some 1,500 American Marines arrive to build landing strips, the story has considerable human appeal and is filled with many laugh-getting lines and situations. Most of the comedy stems from the father's efforts to keep the girls from fraternizing with the Marines, and from the sly but innocent devices employed by the girls to overcome his opposition. The three attractive daughters are played by Joan Elan, Audrey Dalton and Dorothy Bromiley, all newcomers to the screen, and each does very well in her assignment. Leo Genn is outstanding as the very correct but human father of the girls, and Elsa Lanchester provokes many laughs as their housekeeper. The color photography is fine:—

Genn, a dignified, scholary Englishman, is disturbed no end when the idyllic life he leads with his three daughters on Pleasure Island, a British possession, is disrupted by the arrival of the Marines, who had not seen a white woman for many months. The girls, in turn, confined to the island because of the war, have had scant contact with the outside world.

Neither one had known the company of men her own age, and each looked forward with delight and innocent speculation to the possibility of experiencing love. Genn all but chains the girls to prevent them from coming in contact with the Marines, but it is useless; the girls, aided by Elsa, find ways of getting together with them. Twenty-one-year-old Joan, the eldest, proves to be a bold but harmless flirt, constantly surrounded by officers. Audrey, 18, finds herself attracted to Don Taylor, a handsome young lieutenant, and in the ensuing days their acquaintance turns into a deep love. Dorothy, the youngest, going on 16, makes contact with Peter Baldwin, a shy 18-year-old private, and theirs is an immediate puppy love. Numerous incidents in the romantic escapades of the girls give Genn reason to fret, but in each instance he finds that nothing untoward had happened, not even when Dorothy and Baldwin remain out all night after his jeep runs out of gas and leaves them stranded miles from Dorothy's home. When the Marines are ordered to leave the island, Audrey and Taylor are disconsolate, with Audrey feeling that she will never see him again. Many months later, with the war over, Genn and his daughters prepare to go to England. The day before their departure, Taylor returns to the island by plane to claim the despondent Audrey for his bride.

Paul Jones produced it, and F. H. Herbert and Alvin Ganzer directed it, from a screenplay by Mr. Herbert, based on the novel by William Maier.

Family.

"Destination Gobi" with Richard Widmark

(*20th Century-Fox, April; time, 89 min.*)

The general run of audiences should get good satisfaction out of this Technicolor melodrama. It is an engaging mixture of comedy, suspense and excitement, revolving around the adventures of a crew of U.S. Navy weathermen who go to the Gobi Desert in Mongolia to furnish the Navy with meteorological reports during World War II. The excitement and suspense stem from the attacks made on the crew by Jap planes, and from their capture by the Japs and eventual escape in a Chinese junk. The comedy, which is plentiful, stems from the crew's efforts to win the goodwill of a band of Mongol tribesmen who prove friendly one day and hostile the next but who eventually prove to be friends by helping them to escape from the Japs. The many amusing incidents, coupled with the humorous dialogue, offer just the right relief from the excitement and danger. The direction, acting and color photography are first-rate:—

Richard Widmark, a hard-boiled chief petty officer, is assigned as the straw-boss of seven enlisted men serving under Lt. Cmdr. Russell Collins in an oasis in the Gobi Desert for the purpose of reporting weather conditions to the Navy. Their camp is approached by a party of Mongol nomads — men, women and children, led by Murvyn Vye, who camp nearby, and before long much of the Navy equipment begins to disappear. When Vye's little son is injured while playing with chemicals, Widmark saves his life with medical treatment. The Mongols, grateful, return the stolen gear. Observing that the Mongols rode their horses bareback, Don Taylor, one of the crew, suggests that they be given saddles as an inducement for their cooperation in foiling the Japanese. The Navy brass back home, although bewildered by the radioed request for sixty saddles, delivers the equipment. The gift of saddles has the desired effect, but the love feast between the Navy men and the Mongols is interrupted when a Jap plane bombards the camp, destroying the radio apparatus and killing Collins. The Mongols vanish, and Widmark, now in command, starts his men on an 800-mile trek to the China sea coast. The long trek is marked by a series of adventures in which the men almost meet with disaster at the hands of treacherous Chinese camel-sellers, only to be saved by their Mongol allies. But the Mongols in turn are responsible for their being caught by the Japs and thrown into a prison camp. In the end, however, the Mongols help them to escape and put out to sea in a Chinese junk in which they reach Okinawa after sinking a Jap patrol boat that had taken up the chase. After VJ-Day, Widmark returns to the Gobi Desert and gives his Mongol friends gifts of blankets inscribed with the legend "First Mongolian Cavalry, U.S. Navy."

It was produced by Stanley Rubin, and directed by Robert Wise, from a screenplay by Everett Freeman, based on a story by Edmund G. Love.

Suitable for all.

"Port Sinister" with James Warren,

(*RKO, April; time, 65 min.*)

A poor program melodrama, revolving around a treasure hunt in the Caribbean. The story and direction are amateurish, and the action reminds one of the very old days when logic was cast to the winds as long as the action was fast. It is a sort of ten-twenty-thirty melodrama, with a supposedly giant man-killing crab in the cast. The dialogue should win a prize for amateurishness. It probably will get by with the younger trade, and adults, too, may enjoy it by laughing, not with it, but at it:—

James Warren, a volcanologist, persuades the Florida Experimental Institute to finance a treasure hunt in the Caribbean after submitting scientific evidence that sub-oceanic volcanic activity may cause the long submerged pirate island of Port Royal to rise out of the sea. Warren is furnished with a vessel, and Lynne Roberts, a member of the Institute, goes along as the official historian. Learning of the project, Paul Cavanagh gets himself and several waterfront hoodlums signed on as the crew. They sail with Lynne aboard, after beating Warren unconscious and leaving him behind. When he recovers from his injuries, Warren hires House Peters, Jr., a pilot, to fly him out to the vessel in his seaplane, but the aircraft is forced down in a storm and drifts aimlessly in the area of Port Royal. Meanwhile the schooner weathers the storm, and the crew sees Port Royal rise from the sea in a welter of smoke and boiling sea water. They row ashore to retrieve the pirate treasure known to be there. Later, the seaplane is swept onto the shore of the island, and Warren and Peters discover that the piratical crew had arrived ahead of them. A cat-and-mouse chase follows, during which Warren rescues Lynne from the crew and from the claws of a giant crab, while the crew members attempt to double-cross each other for possession of the treasure. In due time the volcanic elements of the island become active again and it begins to sink back into the sea. The greedy crew members, reluctant to leave the treasure behind, lose their lives when they fall into a flaming crevice that opens beneath their feet. But Warren, Peters and Lynne manage to take off in their plane before the island disappears.

It was written and produced by Aubrey Wisberg and Jack Pollexfen, and directed by Harold Daniels.

Harmless for the family.

The one thing the Paramount 3-D system does not improve upon is the discomfort of wearing the polarized glasses. This, of course, seems to be the biggest hurdle a true 3-D process must overcome, for so long as the wearing of these special spectacles causes discomfort to an audience its ultimate acceptance by the movie-going public, aside from its initial novelty appeal, is doubtful.

* * *

WHILE THE DEVELOPMENT of a true third-dimensional process that would not require the use of polarized glasses is desirable, it is the view of most experts that such an accomplishment is not in the foreseeable future.

In discussing this possibility at a recent trade press conference, Arch Obler, producer of "Bwana Devil," the first feature-length 3-D picture now in release, expressed the opinion that, unless there is a discovery of a new physical principle, no one will find a way to achieve true depth in pictures without the use of glasses.

A similar opinion was expressed the other day by Farciot Edouart, of the Paramount studio scientific department, who invented the 3-D camera now being utilized by the company, Mr. Edouart said that the viewing of true 3-D pictures without glasses may become a reality some time in the future, "but it is not around the corner." In support of his view he cited the fact that the armed forces, during World War II, spent more than $7,000,000 to develop such a system but finally decided to use the polarized glasses.

The fact that the government has been unable to develop a true 3-D process requiring no glasses, after an expenditure of $7,000,000, leaves one little reason to hope that the motion picture industry can accomplish the feat.

* * *

REPLYING TO NUMEROUS inquiries from exhibitors regarding CinemaScope, Darryl F. Zanuck, 20th Century-Fox's production chief, issued the following statement:

"Queries have been flooding my office at the 20th Century-Fox studio, and Spyros Skouras and Al Lichtman in New York, from exhibitors everywhere who want to install CinemaScope in their theatres at the earliest possible moment. These queries also express concern over the lack of standardization in 3-dimensional equipment.

"Obviously, CinemaScope appeals strongly to the theatre owners of America because of its apparent practicability, ease of installation and quick convertibility.

"In replying to these inquiries 20th-Fox wants to make it plain that CinemaScope is not a 'novelty' or 'flash in the pan' device. We believe it has added another dimension to the entertainment field in the way of audience participation and broader panoramic range, and therefore is a permanent thing.

"The fact that our first CinemaScope production will be 'The Robe,' with a $4,000,000 negative cost, evidences our confidence in its permanency. Additionally, all our major productions of the future will be produced in CinemaScope. We could perhaps have made a fast dollar by rushing CinemaScope out on a small, inexpensive picture, but discarded the idea in the interests of both theatre owners and theatregoers throughout the world.

"We are sure CinemaScope will be the predominant screen system and give our assurance to exhibitors that we will make it available to other studios as soon as possible so that theatres can be certain of a continuous flow of high grade entertainment."

In view of the bewilderment that is connected with practically all the news about 3-dimension, what with word of some new invention coming almost every day from one source or another, Mr. Zanuck's statement is reassuring.

* * *

WHILE ON THE SUBJECT of CinemaScope, exhibitors will be interested to know that the lenses required for its projection will be specially adapted to the varying sizes of the theatres so that all houses will be able to use it.

Spyros P. Skouras, president of 20th Century-Fox, made this announcement at a press conference in Paris last week, at which time he revealed also that his company had acquired, for a period of ten years, the world rights to manufacture and distribute CinemaScope lenses with the exception of France and the French Union, where the lenses will be manufactured by Professor Henri Chretien, inventor of the process, but his entire output will be reserved for 20th-Fox.

Mr. Skouras stated that his company will have the lenses manufactured in various countries, wherever there are good opticians, in order to make available sufficient sets for installation in theatres throughout the world as soon as possible. He hopes to have between 3,000 and 5,000 lenses by the end of the year to meet contemplated theatre demands. Mr. Skouras added that his company will make available shooting lenses to other producing companies in about 75 to 90 days. He further declared that 20th-Fox will produce nine films in the CinemaScope process between now and the end of June.

As an idication of his confidence in the public's acceptance of CinemaScope, Mr. Skouras predicted that in about one or one and one-half years the majority of the world's film production will be made with that process. This is indeed a fabulous prediction, but since Mr. Skouras is one of the industry's most important and respected leaders, one cannot help but lend weight to his words. The same may be said for Mr. Zanuck, who is equally confident over the merits of CinemaScope. Whether or not they have every reason to be confident will be known in about four or five weeks, when the process will be demonstrated in key centers throughout the country and other parts of the world.

* * *

ACCORDING TO A STATEMENT issued by the board of directors of Allied Theatres of Illinois, "a disturbing factor that may well shatter the hopes which exhibitors hold out for the success of 3rd dimension is the current circulation of rumors that the major film companies, with the advent of 3-D, will hurriedly dispose of their back-log of pictures to television, produced during the past five years."

The board stated that, if the industry is to convert to 3-D in an orderly manner, and if the new medium is to bolster the future of the theatres, the greatest mistake that can be made by the producers is for them to sell their product to TV.

The statement concluded with an appeal to the heads of all companies to ponder the subject carefully lest the development of 3-D "be overshadowed and hampered" by hasty action is disposing of pictures to TV.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXV NEW YORK, N. Y., SATURDAY, FEBRUARY 21, 1953 No. 8

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, N. Y.)

1951-52

5254 Wyoming Roundup—Wilson (53 m.) Nov. 9
5214 No Holds Barred—Bowery Boys Nov. 23
5201 Flat Top—Hayden-Carlson Nov. 30
5208 Jungle Girl—Johnny Sheffield Dec. 7
5202 Hiawatha—Edwards-Duguay Dec. 28
5222 Timber Wolf—Kirby Grant Jan. 4

(*End of* 1951-52 *Season*)

Beginning of 1952-53 Season

5322 The Maverick—Elliott (71 m.) Dec. 14
5332 Star of Texas—Wayne Morris Jan. 11
5308 Torpedo Alley—Stevens-Malone Jan. 25
5316 Tangier Incident—Brent-Alden Feb. 1
5323 The Homesteaders—Elliott Feb. 8
5302 Kansas Pacific—Hayden-Miller Feb. 22
5318 Jalopy—Bowery Boys Mar. 1
5326 White Lightning—Clements-Brodie Mar. 15
5303 Fort Vengeance—Craig-Moreno Mar. 29
5333 The Marksman—Wayne Morris Apr. 5
5310 Cow Country—O'Brien-Castle Apr. 26

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

507 Assignment-Paris—Andres-Toren Oct.
508 The Golden Hawk—Fleming-Hayden Oct.
512 Hangman's Knot—Scott-Reed Nov.
518 Voodoo Tiger—Weissmuller Nov.
514 Ladies of the Chorus—reissue Nov.
472 Blue Canadian Rockies—Autry (58 min.) Nov.
515 Eight Iron Men—Colleano-Franz Dec.
505 Strange Fascination—Haas-Moore Dec.
513 Invasion U.S.A.—Mohr-Castle Dec.
506 The Happy Time—Boyer-Jourdan-Hunt Dec.
519 The Four Poster—Harrison-Palmer Jan.
516 The Pathfinder—Montgomery-Carter Jan.
571 Winning of the West—Autry (57 min.) Jan.
511 Last of the Comanches—Crawford-Hale Feb.
517 Target Hong Kong—Denning-Gates Feb.
521 Member of the Wedding—Harris-Waters Mar.
524 Prince of Pirates—Derek-Rush Mar.
534 All Ashore—Rooney-Haymes-Ryan Mar.
539 Savage Mutiny—Weissmuller Mar.
Five Angles on Murder—English-made Mar.
Bandit of Sherwood Forest—reissue Mar.
578 On Top of Old Smoky—Gene Autry (59 min.) Mar.
The Glass Wall—Gassman-Grahame Apr.
One Girl's Confession—Haas-Moore Apr.
Jack McCall, Desperado—Montgomery Apr.
Problem Girls—Walker-Elliott Apr.

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

5202 Scotland Yard Inspector—Romero-Maxwell Oct. 31
5201 Tromba, The Tiger Man—Special cast Nov. 14
5203 Mr. Walkie Talkie—Sawyer-Tracy Nov. 28
5209 Great White Hunter—(reissue) Dec. 12
5210 Captain Kidd—(reissue) Dec. 12
5204 Gambler and the Lady—Dane Clark Dec. 26
5206 I'll Get You—Raft-Gray Jan. 16
5207 The Tall Texan—Bridges-Cobb-Windsor Feb. 13
5220 A Day in the Country—3D Featurette (15 m.) Mar. 13
5214 Perils of the Jungle—Clyde Beatty Mar. 20
5213 Bachelor in Paris—Price-Vernon Mar. 27
5215 Chu Chin Chow—Anna May Wong Apr. 10
5211 Bad Blonde—Payton-Wright Apr. 24

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, N. Y.)

308 Prisoner of Zenda—Granger-Kerr-Mason Nov.
310 Plymouth Adventure—Tracy-Tierney-Johnson Nov.
309 The Hour of Thirteen—Lawford-Adams Nov.
312 Million Dollar Mermaid—Williams-Mature Dec.
311 Sky Full of Moon—Sterling-Wynn Dec.
313 Above and Beyond—Taylor-Parker Jan.
314 The Desperate Search—Keel-Greer Jan.
315 The Bad and the Beautiful—Turner-Douglas-Pidgeon-Powell-Sullivan Jan.
316 The Clown—Red Skelton Jan.
319 The Hoaxters—Documentary (36 m.) Jan.
307 Ivanhoe—R. Taylor-E. Taylor-Fontaine Feb.
317 Jeopardy—Stanwyck-Sullivan Feb.
318 The Naked Spur—Stewart-Leigh-Ryan Feb.
320 Rogue's March—Lawford-Greene Feb.
The Girl Who Had Everything—Taylor-Lamas Feb.
323 I Love Melvin—O'Connor-Reynolds Mar.
322 Confidentially Connie—Johnson-Leigh Mar.
321 Battle Circus—Bogart-Allyson Mar.
325 Small Town Girl—Powell-Granger Apr.
326 See How They Run—Dandridge-Horton Apr.
324 Sombrero—Montalban-Angeli Apr.
Code Two—Meeker-Forest Apr.
327 Never Let Me Go—Gable-Tierney May
Dream Wife—Grant-Kerr-Pidgeon May
Cry of the Hunted—Gassman-Bregen May
The Arena—Young-Bergen May
Fast Company—Keel-Foch May

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

5206 The Savage—Heston-Taylor Nov.
5205 The Turning Point—Holden-O'Brien Nov.
5207 Blazing Forest—Payne-Morrow Dec.
5208 Cleopatra—reissue Dec.
5209 Road to Bali—Crosby-Hope-Lamour Jan.
5210 Thunder in the East—Ladd-Boyer-Kerr Jan.
5211 Tropic Zone—Reagan-Fleming Jan.
5213 Come Back, Little Sheba—Lancaster-Booth Feb.
5212 The Stooge—Martin & Lewis Feb.
5214 The Stars are Singing—Clooney-Melchior Mar.
5215 Girls of Pleasure Island—Taylor-Genn Apr.
5216 Off Limits—Hope-Rooney-Maxwell Apr.
5217 Pony Express—Heston-Fleming May
5218 War of the Worlds—Barry-Robinson May

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)

304 The Lusty Men—Mitchum-Hayward Oct.
305 Under the Red Sea—Documentary Oct.
308 Montana Belle—Russell-Brent-Brady Nov.
309 Face to Face—Mason-Preston Nov.
307 Blackbeard the Pirate—Darnell-Newton Dec.
306 Captive Women—Clarke-Field Dec.
385 Bachelor & the Bobby Soxer—reissue Dec.
386 Bachelor Mother—reissue Dec.
331 No Time for Flowers—Lindfors-Christian Jan.
368 Androcles and the Lion—Simmons-Mature Jan.
371 Never Wave at a Wac—Russell-Douglas Jan.
351 Hans Christian Andersen—Danny Kaye Jan.
312 Angel Face—Mitchum-Simmons Feb.
392 Peter Pan—Disney cartoon feature Feb.
315 Sword of Venus—Clark-McLeod Feb.
Fort Apache—reissue Mar.
Blood on the Moon—reissue Mar.
Count the Hours—Wright-Carey Apr.
Port Sinister—James Warren Apr.
The Sea Around Us—Documentary Apr.
Sea Devils—DeCarlo-Hudson May
Below the Sahara—Documentary May
Break-Up—Mature-Simmons June
Split Second—Smith-Andes June
Night Without Stars—Farrar-Gray not set
Beautiful But Dangerous—Mitchum-Simmons .. not set

Republic Features

(1740 *Broadway, New York* 19, N. Y.)

1951-52

5174 Desperadoes' Outpost—Lane (54 m.) Oct. 8
5123 The WAC from Walla Walla—Judy Canova . Oct. 10
5109 Toughest Man in Arizona—Vaughn Monroe . Oct. 10
5145 South Pacific Trail—Allen (60 m.) Oct. 20
5108 The Quiet Man—Wayne-O'Hara Sept. 14
5146 Old Overland Trail—Allen (60 m.) Feb. 25

(*More to Come*)

Beginning of 1952-53 Season

5201 Thunderbirds—Derek-Freeman Nov. 27
5202 Ride the Man Down—Cameron-Donlevy ... Jan. 1
5241 Marshal of Cedar Rock—Lane (54 m.) Feb. 1
5203 San Antone—Cameron-Whelan Feb. 15

Twentieth Century-Fox Features

(444 W. 56th St., *New York* 19, N. Y.)

1951

247 The Snows of Kilimanjaro—
Peck-Gardner-Hayward (pre-release) Oct.
238 Something for the Birds—Mature-Neal Oct.
232 Steel Trap—Cotten-Wright Nov.
235 Night Without Sleep—Merrill-Darnell Nov.
236 Bloodhounds of Broadway—Gaynor-Brady Nov.
237 Pony Soldier—Power-Mitchell Nov.
233 My Pal Gus—Widmark-Dru Dec.
239 Stars and Stripes Forever—Webb-Hussey Dec.

1952

304 Thief of Venice—Montez-Christian Jan.
301 My Cousin Rachel—de Havilland-Burton Jan.
303 Ruby Gentry—Jones-Heston Jan.
302 The I Don't Care Girl—Gaynor-Wayne Jan.
348 The Gunfighter—reissue Jan.
349 Yellow Sky—reissue Jan.
306 Niagara—Montroe-Cotten-Peters Feb.
308 Treasure of the Golden Condor—Wilde-Smith .. Feb.
309 The Silver Whip—Calhoun-Robertson Feb.
316 The Star—Davis-Hayden Feb.
305 Taxi—Dailey-Smith Mar.
317 Down Among the Sheltering Palms—
Lundigan-Greer Mar.
350 Call of the Wild—reissue Mar.
351 My Darling Clementine—reissue Mar.
312 The President's Lady—Hayward-Heston Apr.
The Desert Rats—James Mason Apr.
313 Destination Gobi—Widmark
(*formerly "Gobi Outpost"*) Apr.
311 Call Me Madam—Merman—O'Connor Apr.
315 Man on the Tight Rope—March-Grahame Apr.
310 Tonight We Sing—Wayne-Pinza Apr.
307 The Farmer Takes a Wife—Grable-Robertson .. not set

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

The Thief—Ray Milland Oct. 10
Limelight—Charles Chaplin Oct. 23
Outpost in Malaya—Colbert-Hawkins Nov. 21
Babes in Bagdad—Goddard-Lee-Ney Dec. 7
Monsoon—Thiess-Douglas Dec. 14
Breaking Through the Sound Barrier—
Todd-Richardson Dec. 21
Kansas City Confidential—Payne-Gray Jan. 16
Guerrilla Girls—Dantine-Marianna Jan. 23
Luxury Girls—Italian-made Jan. 30
Limelight—Chaplin-Bloom Feb. 6
Magnetic Monster—Richard Carlson Feb. 18
Bandits of Corsica—Greene-Raymond Feb. 27
Moulin Rouge—Ferrer-Marchand Mar. 6
Bwana Devil—Stack-Britton Mar. 13
Golden Arrow—Meredith-Aumont Mar. 20
Son of the Renegade—Carpenter-Irving Mar. 27

Universal-International Features

(445 *Park Ave., New York* 22, N. Y.)

303 It Grows on Trees—Dunne-Jaeger Nov.
302 Because of You—Young-Chandler Nov.
301 The Raiders—Conte-Lindfors Nov.
304 The Black Castle—McNally-Corday-Greene Dec.
305 Against All Flags—Flynn-O'Hara Dec.
306 The Lawless Breed—Hudson-Adams Jan.
307 Meet Me At the Fair—Dailey-Lynn Jan.
309 Redhead from Wyoming—O'Hara-Nicol Jan.
310 Mississippi Gambler—Power-Laurie Feb.
311 Girls in the Night—Hardy-Holden Feb.
308 City Beneath the Sea—Ryan-Quinn Mar.
312 Gunsmoke—Murphy-Cabot Mar.
313 Seminole—Hudson-Hale Mar.
314 Ma & Pa Kettle on Vacation—
Kilbride-Main Apr.
315 Desert Legion—Ladd-Dahl Apr.
316 Abbott & Costello Go to Mars Apr.

Warner Bros. Features

(321 W. 44th St., *New York* 18, N. Y.)

203 Miracle of Our Lady of Fatima—Roland-Clark . Oct. 11
204 Springfield Rifle—Cooper-Thaxter Oct. 25
205 Operation Secret—Wilde-Thaxter Nov. 8
206 The Iron Mistress—Ladd-Mayo Nov. 22
207 Cattle Town—Morgan-Carey-Moreno Dec. 6
208 Abbott & Costello Meet Capt. Kidd Dec. 27
209 April in Paris—Day-Bolger-Dauphin Jan. 3
210 Stop You're Killing Me—Crawford-Trevor ... Jan. 17
211 Man Behind the Gun—Scott-Wymore Jan. 31
212 The Jazz Singer—Thomas-Lee Feb. 14
213 I Confess—Clift-Baxter Feb. 28
214 She's Back on Broadway—Mayo-Cochrane .. Mar. 14
215 The Blue Gardenia—Baxter-Conte Mar. 28
216 Trouble Along the Way—Wayne-Reed Apr. 4
217 The System—Lovejoy-Weldon Apr. 18

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5701 Hotsy Footsy—Mr. Magoo (6½ m.) Oct. 23
5802 Flying Skates—Sports (9½ m.) Oct. 30
5603 Toll Bridge Troubles—
Favorite (reissue) (7 m.) Nov. 6

5853 Fun in the Sun—
Screen Snapshots (10 m.) Nov. 13
5651 Chimp-Antics—
Animal Cavalcade (10½ m.) Nov. 20
5803 Rasslin' Mat-Adors—Sports (10 m.) Nov. 20
5952 Ray McKinley & Orch.—
Thrills of Music (reissue) (9½ m.) Nov. 20
5502 Madeline—Jolly Frolic (7 m.) Nov. 27
5604 The Cuckoo I.Q.—
Favorite (reissue) (7 m.) Nov. 27
5605 Cinderella Goes to a Party—
Favorite (reissue) (7 m.) Dec. 11
5854 Young Hollywood—
Screen Snapshots (10½ m.) Dec. 18
5953 Ray Anthony & Orch.—
Thrills of Music (reissue) (10½ m.) Dec. 25
5804 Water Rodeo—Sports (9½) Dec. 25
5702 Captains Outrageous—Mr. Magoo (7 m.) ..Dec. 25
5606 Plenty Below Zero—
Favorite (reissue) (7½ m.) Jan. 8
5855 Spike Jones in Hollywood—
Screen Snap. (10 m.) Jan. 22
5552 Candid Microphone No. 2 (11 m.) Jan. 22
Animal Cavalcade (10 m.) Jan. 29
5607 Tito's Guitar—Favorite (reissue) (7 m.) ...Feb. 5
5954 Buddy Morrow & Orch.—
Thrills of Music (Reissue) (9½ m.) Feb. 12
5553 Candid Microphone No. 3 (10½ m.) Feb. 19
5652 Jungle Monarchs—
5608 Professor Tall and Mr. Small—
Favorite (reissue) (7½ m.) Feb. 26
5805 Trick-Shot Artists—Sports Feb. 26
5609 The Make Believe Revue—
Favorite (Reissue) (10 m.) Mar. 12
5503 Little Boy with a Big Horn—Jolly Frolic Mar. 26
5856 Mickey Rooney—Then and Now—
Screen Snapshots (9½ m.) Mar. 19

Columbia—Two Reels

5120 Son of Geronimo—Serial (15 ep.) Nov. 6
5422 Dance, Dunce, Dance—
Favorite (reissue) (18½ m.) Nov. 13
5403 Cuckoo On a Choo Choo—
Stooges (15½ m.) Dec. 4
5413 Stop, Look and Listen—
Quillan-Vernon (15 m.) Dec. 11
5433 His Wedding Scare—
Favorite (reissue) (16½ m.) Dec. 18
5423 Kiss and Wake Up—
Favorite (reissue) (18 m.) Jan. 1
5434 One Too Many—Favorite (reissue) (20 m.).Jan. 15
5405 Up in Daisy's Penthouse—
Stooges (16½ m.) Feb. 5
5424 Gum Shoes—Favorite (reissue) (21 m.) Feb. 19
5140 The Secret Code—Serial (15 ep.) Feb. 19
5405 Booty & the Beast—Stooges Mar. 5
5425 Woo, Woo!—Favorite (reissue) (16 m.) ...Mar. 12
5435 Yumpin' Yiminy—
Favorite (reissue) (17 m.) Mar. 19

Metro-Goldwyn-Mayer—One Reel

W-434 Little Wise Quacker—Cartoon (7 m.)....Nov. 8
T-413 Calling on Capetown—Traveltalk (9 m.) .Nov. 22
W-435 The Dog House—Cartoon (6 m.) Nov. 29
W-462 Mouse in Manhattan—
Cartoon (reissue) (8 m.) Dec. 6
W-436 Busybody Bear—Cartoon (6 m.) Dec. 20
S-454 I Love Children, But—Pete Smith (8 m.) .Dec. 27
T-414 Land of the Ugly Duckling—
Traveltalk (9 m.) Jan. 3
W-437 The Missing Mouse—Cartoon (6 m.) Jan. 10
R-421 Nostradamus Says So—Prophecies (11 m.).Jan. 21
W-438 Barney's Hungry Cousin—Cartoon (7 m.) .Jan. 31
S-455 The Mosconi Story—Pete Smith (10 m.) ..Feb. 7
S-456 Aquatic Kids—Pete Smith (8 m.) Feb. 14
W-463 Tee for Two—Cartoon (reissue) (7 m.) .Feb. 14
W-439 Jerry and Jumbo—Cartoon (7 m.) Feb. 21
W-440 Cobs and Robbers—Cartoon (6 m.) Mar. 14

Paramount—One Reel

X12-1 Forest Fantasy—Kartune (7 m.) Nov. 14
K12-2 Let's Have a Parade—Pacemaker (10 m.) .Nov. 14
M12-1 Interesting People—Topper (9 m.) Dec. 5
E12-4 Big Bad Sinbad—Popeye (10 m.) Dec. 12
P12-1 Case of the Cockeyed Canary—
Noveltoon (7 m.) Dec. 19
R12-3 Highland Sports—Sportlight (10 m.) Dec. 19
P12-2 Feast and Furious—Noveltoon (6 m.) Dec. 26
K12-3 All Girls on Deck—Pacemaker (10 m.) ..Dec. 26
R12-4 The Speed Queen—Sportlight (9 m.) Jan. 2
R12-5 Brittania's Athletic Cadets—
Sportlight (9 m.) Jan. 16
X12-2 Hysterical History—Kartune (7 m.) Jan. 23
E12-3 Ancient Fistory—Popeye (7 m.) Jan. 30
M12-4 Animal Hotel—Topper (10 m.) Feb. 6
B12-2 Frightday the 13th—Casper (7 m.) Feb. 13
H12-2 Of Mice & Magic—
Herman & Catnip (7 m.) Feb. 20
R12-6 Sport Car Racing—Sportlight (9 m.) Feb. 27
P12-3 Starting from Hatch—Noveltoon (7 m.) .Mar. 6
B12-3 Spook No Evil—Casper (7 m.) Mar. 13
K12-4 High School Hi-jinks—Pacemaker Mar. 20
E12-2 Child Sockology—Popeye (6 m.) Mar. 27
X12-3 Philharmaniacs—Kartune (7 m.) Apr. 3
P12-4 Winner by a Hare—Noveltoon Apr. 17
M12-2 Horse & Buggy Days—Topper (10 m.) ...Apr. 24

RKO—One Reel

34206 Log Jam—Screenliner (7 m.) Oct. 17
34306 Husky Dogs—Sportscope (8 m.) Oct. 24
34103 Two Weeks Vacation—Disney (6 m.).....Oct. 31
34207 College Circus—Screenliner (8 m.) Nov. 7
34307 King of Clubs—Sportscope (8 m.) Nov. 14
34104 Pluto's Christmas Tree—Disney (7 m.)....Nov. 21
34208 Johnny Gets His Route—
Screenliner (8 m.) Nov. 28
34308 Bobby Shantz—Sportscope (8 m.) Dec. 5
34105 How to be a Detective—Disney (7 m.).....Dec. 12
34209 Way Back When—Screenliner (8 m.) ...Dec. 19
34309 All Joking Astride—Sportscope (8 m.) Dec. 26
34210 Molly Bee Sings—Screenliner (9 m.) Jan. 9
34310 Wild Boar Hunt—Sportscope (8 m.) Jan. 16
34211 Sea-going Smoke Eaters—Screenliner Jan. 30
34311 Fighting Fins—Sportscope Feb. 6
34212 Britain's Skyblazers—Screenliner Feb. 20
34106 Father's Day Off—Disney (7 m.) Mar. 28
34107 The Simple Things—Disney (7 m.) Apr. 18
34108 Father's Week End—Disney May 19
34109 Fountain of Youth—Disney May 30
34110 How to Dance—Disney June 20
34111 For Whom the Bulls Toil—Disney July 11
34112 The New Neighbor—Disney Aug. 1

RKO—Two Reels

33504 Radio Rampage—Kennedy (reissue)
(16 m.) Dec. 12
33901 Football Highlights of 1952—
Special (16½ m.) Dec. 12
33705 A Panic in the Parlor—Errol (reissue)
(18 m.) Dec. 26
33105 Conquest of Ungara—Special (15 m.) Jan. 2
33505 Alibi Baby—Kennedy (reissue) (18 m.) ..Jan. 9
33001 Operation A-Bomb—Special (16 m.) Jan. 16
33601 The Fresh Painter—Gil Lamb (16 m.) Jan. 16
33706 Home Work—Errol (reissue) (19 m.).....Jan. 23
33401 Three Chairs for Betty—
Newlyweds (16 m.) Jan. 23
33602 Lost In a Turkish Bath—Gil Lamb (16 m.) .Jan. 30
33506 Mother-in-Law's Day—Kennedy (reissue)
33106 Canadian Mounties—Special Jan. 30
(18 m.) Feb. 6
33603 And Baby Makes Two—Gil Lamb (16 m.) .Feb. 27
33402 Half Dressed for Dinner—
Newlyweds (15 m.) Mar. 6
33604 Pardon My Wrench—Gil Lamb (16 m.) ..Mar. 13
33801 Basketball Highlights—Special Apr. 17

Republic—One Reel

5187 The Philippines—This World of Ours
(9 m.) Sept. 5
5188 Ceylon—This World of Ours (9 m.) Mar. 1

Republic—Two Reels

5282 Dick Tracy vs. Phantom Empire—Serial (12 ep.)
(reissue of "Dick Tracy vs. Crime, Inc.") Oct.
5283 Jungle Drums of Africa—Serial (12 ep.) ...Jan. 21

Twentieth Century-Fox—One Reel

1952

5301 A Soapy Opera (Mighty Mouse)—
Terrytoon (7 m.) Jan.
5302 Thrifty Cubs (Terry Bears)—Terry. (7 m.) ...Jan.
5327 The Owl & the Pussy Cat—
Terrytoon (reissue) (7 m.) Jan.
5303 Hair Cut-Ups (Talk. Magpies)—Terry. (7 m.) .Feb.
5304 Wise Quacks (Dinky)—Terrytoon (7 m.) Feb.
5328 Slap Happy Hunters—Terry. (reissue) (7 m.) .Feb.
5305 Mouse Meets Bird (Little Roquefort)—
Terrytoon (7 m.) Mar.
5306 Snappy Snapshots (Terry Bears)—
Terry. (7 m.) Mar.
5307 Hero for a Day (Mighty Mouse)—
Terry. (7 m.) Mar.
5308 Pill Peddlers (Talk Magpies)—Terry. (7 m.) .Apr.
5309 Featherweight Champ (Dinky)—Terry. (7 m.) .Apr.
5329 Happy Circus Days—Terry. (reissue) (7 m.) .Apr.

Universal—One Reel

1951-52

7333 Musical Moments—
Cartune (reissue) (7 m.) Sept. 15
7355 Scalp Treatment—Cartune (7 m.) Sept. 18
7348 Man in the Peace Tower—
Variety View (10 m.).....Oct. 13
7356 The Great Who-Dood-It—Cartune (7 m.)..Oct. 20

(End of 1951-52 Season)

Beginning of 1952-53 Season

8321 Termites from Mars—Cartune (7 m.) Dec. 8
8341 King Winter—Variety View (9 m.) Dec. 22
8322 What's Sweepin'?—Cartune (7 m.) Jan. 19
8342 Get a Horse—Variety View (9 m.) Feb. 9
8343 Sky Police—Variety View (9 m.) Mar. 9

Universal—Two Reels

8361 Horsemen of the Pampa (Argentina)—
Earth and its People (21 m.) Nov. 3
8301 Xavier Cugat & His Orch.—
Musical (15 m.) Nov. 6
8362 Farms & Towns of Slovakia—
Earth and its People Dec. 1
8302 Don Cornell Sings—Musical (15 m.) Dec. 4
8363 An Industrial Lake Port—
Earth and its People Dec. 29
8303 The Modernaires with Lawrence Welk's
Orch.—Musical (15 m.) Jan. 1
8364 Ports of Industrial Scandinavia—
Earth and its People Jan. 26
8201 World's Most Beautiful Girls—
Special (17 m.) Feb. 1
8365 The Po River Valley—
Earth and its People Feb. 23
8201 Out of the Earth—Special (18 m.) Mar. 22
8366 Sheep Ranch Country—
Earth and its People Mar. 23
8367 Cross Section of Central America—
Earth and its People Apr. 20
8368 Factories, Mines and Waterways—
Earth and its People May 18

Vitaphone—One Reel

9706 Fool Coverage—Merrie Melody (7 m.) Dec. 13
9725 Hare Lift—Bugs Bunny (7 m.) Dec. 20
9503 Fiesta for Sports—
Sports Parade (10 m.) Dec. 20
9803 Circus Band—Merrie Melody (7 m.) Dec. 27
9707 Don't Give Up the Sheep—
Merrie Melody (7 m.) Jan. 3
9604 Too Much Speed—Novelty (10 m.) Jan. 3
9305 Tale of Two Mice—
Hit Parade (reissue) (7 m.) Jan. 10
9403 So You Want to Be a Musician—
Joe McDoakes (10 m.) Jan. 10
9708 Snow Business—Merrie Melody (7 m.) Jan. 17
9709 A Mouse Divided—Merrie Melody (7 m.) ..Jan. 31
9504 Sporting Courage—Sports Parade (10 m.) ..Jan. 31
9306 Bashful Buzzard—
Hit Parade (reissue) (7 m.) Feb. 7
9605 Here We Go Again—Novelty (10 m.) Feb. 14
9726 Forward, March Hare—Bugs Bunny (7 m.) .Feb. 14
9710 Kiss Me Cat—Merrie Melody (7 m.) Feb. 21
9505 Birthplace of Hockey—
Sports Parade (10 m.) Feb. 28
9711 Duck Amuck—Merrie Melody (7 m.) Feb. 28
9729 Upswept Hare—Bugs Bunny (7 m.) Mar. 14
9307 Country Mouse—
Hit Parade (reissue) (7 m.) Mar. 14
9405 So You Want to Learn to Dance—
Joe McDoakes (10 m.) Mar. 28
9712 A Peck o'Trouble—Merrie Melody (7 m.) ..Mar. 28
9713 Fowl Weather—Merrie Melody (7 m.) Apr. 4
9506 Cheyenne Days—Sports Parade (10 m.) ...Apr. 4
9308 Little Dutch Plate—
Hit Parade (reissue) (7 m.) Apr. 11
9602 No Adults Allowed—Novelty (10 m.) Apr. 11
9714 Muscle Tussle—Merrie Melody (7 m.) Apr. 18
9804 Ozzie Nelson & His Orch.—
Melody Master (10 m.) Apr. 18
9728 Southern Fried Rabbit—Bugs Bunny (7 m.) .May 2
9309 Ain't That Ducky—
Hit Parade (reissue) (7 m.) May 2
9715 Ant Pasted—Merrie Melody (7 m.) May 9
9507 Yo Ho Wonder Valley—
Sports Parade (10 m.) May 9
9716 Much Ado About Nutting—
Merrie Melody (7 m.) May 23
9404 So You Want a Television Set—
Joe McDoakes (10 m.) May 23

Vitaphone—Two Reels

9102 Oklahoma Outlaws—
Featurette (reissue) (20 m.) Nov. 22
9003 Cruise of the Zaca—Special (17 m.) Dec. 6
9103 Are Animals Actors?—Featurette (20 m.) ..Dec. 27
9004 Flag of Humanity—Special (19 m.) Jan. 24
9005 Thar She Blows—Special Mar. 7
9104 Star in the Night—Featurette Mar. 21
9006 Under the Little Big Top—Special Apr. 25
9105 Plantation Melodies—Featurette May 16
9007 America for Me—Special May 30

NEWSWEEKLY NEW YORK RELEASE DATES

Paramount News

52 Sat. (E) Feb. 14
53 Wed. (O) Feb. 18
54 Sat. (E) Feb. 21
55 Wed. (O) Feb. 25
56 Sat. (E) Feb. 28
57 Wed. (O) Mar. 4
58 Sat. (E) Mar. 7
59 Wed. (O) Mar. 11
60 Sat. (E) Mar. 14
61 Wed. (O) Mar. 18
62 Sat. (E) Mar. 21
63 Wed. (O) Mar. 25
64 Sat. (E) Mar. 28
65 Wed. (O) Apr. 1
66 Sat. (E) Apr. 4

News of the Day

250 Wed. (E) Feb. 18
251 Mon. (O) Feb. 23
252 Wed. (E) Feb. 25
253 Mon. (O) ...Mar. 2
254 Wed. (E) ...Mar. 4
255 Mon. (O) ...Mar. 9
256 Wed. (E) ...Mar. 11
257 Mon. (O) ...Mar. 16
258 Wed. (E) ...Mar. 18
259 Mon. (O) ...Mar. 23
260 Wed. (E) ...Mar. 25
261 Mon. (O) ...Mar. 30
262 Wed. (E) ...Apr. 1
263 Mon. (O) ...Apr. 6

Warner Pathe News

55 Wed. (O) Feb. 18
56 Mon. (E) Feb. 23
57 Wed. (O) Feb. 25
58 Mon. (E) Mar. 2
59 Wed. (O) Mar. 4
60 Mon. (E) Mar. 9
61 Wed. (O) Mar. 11
62 Mon. (E) Mar. 16
63 Wed. (O) Mar. 18
64 Mon. (E) Mar. 23
65 Wed. (O) Mar. 25
66 Mon. (E) Mar. 30
67 Wed. (O) Apr. 1
68 Mon. (E) Apr. 6

Fox Movietone

16 Tues. (E) Feb. 17
17 Friday (O) Feb. 20
18 Tues. (E) Feb. 24
19 Friday (O) Feb. 27
20 Tues. (E) Mar. 3
21 Friday (O) ...Mar. 6
22 Tues. (E) Mar. 10
23 Friday (O) ...Mar. 13
24 Tues. (E) Mar. 17
25 Friday (O) ...Mar. 20
26 Tues. (E) Mar. 24
27 Friday (O) ...Mar. 27
28 Tues. (E) Mar. 31
29 Friday (O) ...Apr. 3

Universal News

439 Tues. (O) Feb. 17
440 Thurs. (E) ...Feb. 19
441 Tues. (O) Feb. 24
442 Thurs. (E) ...Feb. 26
443 Tues. (O) ...Mar. 3
444 Thurs. (E) ...Mar. 5
445 Tues. (O) ...Mar. 10
446 Thurs. (E) ...Mar. 12
447 Tues. (O) ...Mar. 17
448 Thurs. (E) ...Mar. 19
449 Tues. (O) ...Mar. 24
450 Thurs. (E) ...Mar. 26
451 Tues. (O) ...Mar. 31
452 Thurs. (E) ...Apr. 2

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SOME SOBER THOUGHTS ON 3-D

With the current excitement on three-dimensional films gaining momentum with every passing day, it is indeed a relief to see that many responsible leaders in production and exhibition are viewing the situation with sober minds and are not permitting themselves to be stampeded into embracing any particular 3-D or wide-screen process until one or the other, or perhaps both, proves through public acceptance that it is not just a fad and has a reasonable degree of permanency.

Among those who are showing caution is Cecil B. DeMille, the veteran producer of some of the industry's greatest box-office hits. At a trade press conference held in New York this week, Mr. DeMille revealed that he is making a very thorough study of the different 3-D and wide-screen processes, and that he has seen some very good results in both processes, but he made it pretty clear, both by statements and by inference, that although Hollywood is in a "joyful and excited state" over the potentialities of the different processes he himself sees certain deficiencies and is not at all sure as to what will come out of all the experimentation that is now going on. It is for that reason that he is postponing production of his next picture, "The Ten Commandments," for at least one year to await developments.

Mr. DeMille had some sober words of caution on the matter. He foresees the first few pictures in either process being financially successful, but warned that such success would be due mainly to novelty appeal. After the novelty wears off, he said, it will take more than mechanical tricks to bring people into the theatre. What will count then, he said, is a good story and entertainment values.

A similar viewpoint was expressed recently by Dore Schary, MGM's production chief, who declared that, although 3-D optical illusions and wide-screen techniques undoubtedly will be adopted by the industry, it will not mean the end of the conventional 2-D picture. "If somebody produces a great motion picture," he said, "you will go to see it whether it's in black-and-white, in color, round or flat."

Another who has cautioned that 3-D is no substitute for a good story is Maxwell Shane, the producer-director, who had this to say in part in a recent talk before the Drama Department of UCLA, as reported by *Film Daily*:

"People are not going to keep on flocking in to see 3-D if it just means that they'll be taking screen roller-coaster rides and being thrilled by novelty effects. Pretty soon you've got to concern yourself with stories so good that the 3-D doesn't really matter.

"Nothing takes the place of a good story itself, and no 3-D gimmicks will create the illusion of the beholder's participation like top-flight presentation of characters which are sympathetic and understandable. Otherwise you've got a novelty and no movie."

On the exhibition side, Alfred Starr, TOA president, has, like the Allied officials, issued words of caution to his membership. In a statement issued last week he points out that the lack of uniformity in 3-D equipment is explained by the fact that each producing company is trying desperately to develop a system of its own "which will dominate all others."

Stating that the public will decide ultimately whether the various systems are fads or have aspects of permanency, Starr declared that, in his opinion, it would be to the detriment of exhibition to ask the manufacturers or distributors at this time to decide on a uniform system since the public and the exhibitors will benefit to the greatest degree from competition among them. "Competition and scientific progress," he added, "do not result from the infertile soil of 'pooled' interests."

"Perhaps the best advice at this time," declared Starr, "is to make no investment in equipment which cannot be paid off entirely by playing just one or two pictures, in other words, to proceed slowly and cautiously."

A rather important point that was raised by Mr. DeMille at his press conference was the question of whether or not a wide-screen process would be suitable for scenes which, for proper dramatic impact, require intimate closeups. He cited, as an example, the scene of a mother with a sick child. On present-size screens, one can show an intimate closeup of the mother's face and, through the expression in her eyes, the anguish she feels is transmitted to the audience. Whether such an emotional impact can be obtained on a wide screen, which cannot be confined to the shot of the mother's face alone, is problematical.

Mr. DeMille pointed out also that certain stories, such as a conversation piece, may be more suitable for a narrow screen than a wide screen.

The producers and directors no doubt are faced with many problems that must be surmounted in order to obtain the proper dramatic effect of what will be shown on the screen, and their experiments may very well result in a decision to produce a particular story by one or another process, depending on which is best suited for the subject matter. Thus it is quite possible that the movie theatre of the future will require projection equipment that, through simple adjustments, will enable the exhibitor to show either 3-D films that require glasses, or wide-screen films, such as Cinemascope, that will give the illusion of 3-D without glasses, or conventional 2-D films, which are now referred to as "flats."

Perhaps a variety of such projection systems, each best suited for particular themes, will provide the answer to the industry's present dilemma.

REPUBLIC HEADED FOR MORE TROUBLE

It seems as if Republic is completely unconcerned about its wavering exhibitor relations. Having been roundly condemned by many exhibitor associations for selling its old pictures to television, one would think that the company would make every effort to repair the damage it had done to itself. Instead, word now comes from several exhibitor groups that Republic is not only hurting the box-office by dumping its old pictures into the TV market but is also soliciting schools, churches, lodges, tent shows, etc., for 16mm. exhibitions.

Bob Wile, executive secretary of the ITO of Ohio, reports that "this has taken place in territories where they hope to sell their regular product." Wile wisely cautions his members to "be on the alert" and to "guide yourself accordingly, when and if making deals."

UPSTAGE TO OBLIVION

(*Continued from back page*)

decree that provides: "For the purpose of securing compliance with this decree . . . duly authorized representatives of the Department of Justice shall be permitted reasonable access . . . to all books, ledgers, accounts, correspondence, memoranda and other records and documents in the possession or under the control of such defendant, relating to any of the matters contained in this decree."

A System of Fixed Runs and Clearances

A pattern is emerging of designating for special pre-release treatment every picture suspected of being a box office hit and offering it for exhibition on the advanced run only in the larger cities. The centering of the runs in the larger cities, coupled with so-called "competitive" bidding, has the effect to vest the first showing of the better pictures in the theatres formerly affiliated with the film companies or in the theatres of the large so-called independent chains.

It is to be expected that the film companies will vehemently disclaim any such intention, but that undoubtedly is the effect, and adults of sound mind are presumed to intend the reasonable and probable consequences of their deliberate acts.

Thus, in spite of all the court decisions and decrees, we are confronted with a new system of fixed runs which includes the theatres which the distributors wish to favor and excludes the independent exhibitors. Just how this is accomplished will be explained when I discuss that provision of the decre which requires that pictures be offered "theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres or others."

Now let us turn to the charge that the distributors are setting up a new system of fixed clearances.

Columbia expressly declares and it is implicit in the action of the others, that "the run granted will be definitely established; no specific clearance will be granted." This assumes that waiting time between different runs of a picture in any area does not constitute clearance unless the distributor says it does. This is a very convenient theory for those who want to perpetuate the theatre monopoly that the courts have said should be dissolved. Under the decree clearance between theatres in substantial competition "shall not be in excess of what is reasonably necessary to protect the licensee in the run granted" and no clearance may be granted between theatres not in substantial competition. By the pre-release plan pictures are withheld from general release just as long as the distributors see fit. Thus the clearance over the theatre playing first run on general release, and over the subsequent runs, not only is unreasonable but indeterminate.

Perhaps the most flagrant aspect of this is that the clearance granted the theatres playing on pre-release over the theatres playing on general release is not measured for the protection of the licensees but solely in the interest and at the whim of the distributors. When the distributor defendants pleaded with the Supreme Court to modify the decree so as to allow the film companies, in granting clearance, "to take into consideration what is reasonable for a fair return to the licensor," the Court rejected their plan . . .

Not only are the film companies granting unreasonable clearances solely in their own interest between competing theatres but are extending these clearances to include non-competitive theatres which never were subjected to clearance before. To illustrate, we all know of situations where theatres in towns of less than 75,000 have played day and date with the first runs in nearby large cities presumably because they were not deemed to be in substantial competition. Now they must wait until the city has its pre-release run and the distributor sees fit to put the picture in general release.

All this is being done, not in unwitting violation of the decree but in knowing, wilful and deliberate contempt of the decree. A purpose to evade the decree is the only possible explanation of Columbia's declaration that "no specific clearance will be granted." The same purpose is to be found in a provision that has just been called to our attention in Paramount's printed contract form. These printed provisions are not subject to negotiation. They are part of a form and in order to get pictures you must sign on the dotted line. Here is the new provision:

"Distributor shall have the right to exhibit or grant a license to exhibit any of said action pictures as a 'roadshow,' 'try-out,' or 'preview' or a special midnight exhibition at any time prior to the exhibition thereof hereunder. Any such exhibition shall not be deemed a run of said motion picture nor shall the run, availability or clearance provided herein . . . be governed thereby or computed therefrom."

This clause at first blush would seem to have the same purpose as the traditional roadshow clause, namely, to protect the distributor if it sold a picture for exhibition on general availability and later decided to make it a pre-release or roadshow. Examination of the second sentence reveals, however, that the real purpose is to forestall any exhibitor who licenses a picture on general release, subsequent to the pre-release exhibition, from resorting to arbitration, or the courts, or the Department of Justice for the violation inherent in the pre-release practice.

There you are, ladies and gentlemen, in all its naked ugliness, a deliberate attempt to make exhibitors agree in advance to condone, and, in effect, to become parties to, flagrant violations of the decree and of the law as a condition to the right to license pictures in interstate trade and commerce.

"Theatre By Theatre . . . Without Discrimination"

When the District Court finally hit upon this provision as a means of eliminating favoritism and discrimination in the licensing of pictures, it expressly stated that it did not contemplate or require competitive bidding. The Supreme Court already had pointed out that bidding would not be effective against discrimination because there are no standards by which bids involving percentage arrangements can be compared. Curiously enough, it was Columbia that led the attack on bidding in the Supreme Court and the latter quoted wih approval some of the arguments advanced by that company . . .

Now let us consider how far that pre-release method falls short of complying with the requirement that "such license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination" etc.

In the first place, all theatres in all cities and towns other than the key cities expressly included are excluded from consideration.

In the second place, independent theatres in the key cities desiring to play the pictures on pre-release, either exclusively or day and date with the entrenched circuit theatres face the hopeless obstacle of the latters' "long purse."

Finally, and most important, competitive bidding can be and many believe that it is made a cloak for perpetuating in secrecy and with an outward show of fairness the same favoritism toward affiliated theatres and the same discrimination against independent theatres that led the court to impose the anti-discrimination provision.

There is no way in which bids can be accurately compared, so the distributors are free to exercise an arbitrary choice. They refuse to disclose the bids to the exhibitors entering into the competition, hence the latter are denied the opportunity to protest . . .

Restore Movies to the People

I have turned what started out as a dissertation on movie economics into a legal discussion and you may be wondering what had become of the question posed at the outset. However, these are merely chapters of the same story — the story of the upstage trend of the film companies, away from the exhibitors and away from the people.

If ever there was a time when it was necessary that the greatest possible number of people see the best pictures while they are still benefitting from word of mouth advertising, it is now. How are the people going to regain the movie-going habit if the best pictures are withheld from them or made available only in large cities at advanced admission prices?

We have arrived at a condition where respectable film executives are toying with the idea that the motion picture business can be profitably conducted, so far as they are concerned, by restricting their films to one theatre in each large city, to be exhibited at prices comparable to those which proved the undoing to the legitimate theatre.

Not only are they toying with this idea with respect to the marketing of films, but also in reference to the allocation of equipment for exhibition of third dimension pictures or pictures creating the illusion of third dimension. Twentieth Century-Fox, for example, says that it won't attempt to supply equipment for Cinemascope in towns of less than 100,000 population for a long time — long enough for the theatres in the smaller towns to die a lingering death.

The smaller theatres already are dying like flies in the fall; now at an estimated rate of 1,000 for each decline of 1% in receipts . . .

Before I conclude, let me tell you about the strongest

feature of this strange situation. You may recall that Allied representatives spent a great deal of time last year trying to negotiate a satisfactory arbitration system for the motion picture business . . . The main argument in favor of arbitration made by the distributor and circuit theatre representatives was that it might relieve the film companies of some of the damage suits that are such a burden. We were sympathetic to that view and worked for an all-inclusive arbitration system that would prove an acceptable substitute for litigation.

But all the time we were negotiating, and ever since the negotiations were broken off in September, the film companies were pre-releasing pictures and planning to pre-release more pictures, thereby violating all of the decree provisions that I have mentioned. This, it seems to me, is courting litigation with a vengeance. Every exhibitor injured in his business or property is entitled to sue for triple damages. In that event we will have to withhold our sympathy from the film companies. They will be getting exactly what they asked for.

If Allied in the fight it is making were merely seeking to protect or gain an advantage for its own members, you might not take too seriously some of the charges we have made. But we are fighting not only to protect our members but all independent exhibitors; not only the exhibitors but a great business and a great industry.

We have put our position before the film companies as forcefully and as clearly as we know how. Thus far all warnings have been ignored. From now on we intend to follow through on our Chicago-New Orleans program, using every legal means available. This may turn out to be a hot fight. It will be no place for compromisers and weaklings. Oklahomans, as I have reason to know, bear no yellow stripe. We invite you to join us, not only to strengthen us, but to save yourselves.

"San Antone" with Rod Cameron, Arleen Whelan and Forrest Tucker

(*Republic, Feb. 15; time, 90 min.*)

Aside from the fact that it can boast of a better-than-average cast, this western offers little that is unusual. The dyed-in-the-wool western fans should find it satisfactory, but the more discriminating movie-goers probably will find it a bit trying. The story itself is a rather rambling affair, and it has a number of slow stretches, but on the whole there is more than a modicum of suspense and several exciting fights, one of them with knives. Unlike the title indicates, the story has nothing to do with the development or growth of San Antonio. The direction and acting are average:—

Rod Cameron, a Texas rancher, prevents Forrest Tucker, an arrogant Southern aristocrat, from lynching Rodolfo Acosta, his Mexican friend, who had been falsely accused of improper advances by Arleen Whelan, Tucker's perfidious fiancee. Tucker, a lieutenant in the Confederate Army, hates Cameron and resents coming under his command in a military mission involving a cattle drive. During an attack by Union soldiers, Tucker turns coward and disappears, while Cameron and the others are captured. Released at the end of the war, Cameron learns that his father had been killed in a raid led by Tucker. He learns also that Tucker had joined Maximilian in Mexico, but had been captured by Juarez's bandit-troops led by Acosta, who was demanding five hundred head of cattle as ransom for Tucker and other Confederates. Cameron heads for Acosta's camp with the cattle, accompanied by Katy Jurado, Acosta's sister, who was in love with him, and Arleen, who had attached herself to them to rejoin Tucker. To ensure her passage, Arleen tries to arouse Cameron's interest, causing Katy to become furiously jealous. Arriving at Acosta's camp, Cameron secures the release of the prisoners and beats Tucker within an inch of his life. Arleen, noting that Tucker was held in contempt by his own men, goes after Cameron in earnest, but he contemptuously compels her to accompany Tucker back to Texas, where he was wanted by the authorities. Cameron then settles down with Katy in Mexico.

It was produced and directed by Joseph Kane, from a screenplay by Steve Fisher, based on a novel by Curt Carroll.

Unobjectionable morally.

"Small Town Girl" with Jane Powell, Farley Granger and Ann Miller

(*MGM, April; time, 93 min.*)

A gay and pleasing romantic comedy with music and dancing, photographed in Technicolor. The story is lightweight, but it is easy to take, has many humorous situations, and moves along at a sprightly pace throughout. Musically, the picture is very satisfying, for Jane Powell's singing is, as always, a delight to the ear, and Ann Miller's dance routines are as pleasurable as ever. Special mention should be made of the impressive song-and-dance talents of Bobby Van, a young man with a keen sense of humor and "lightning" feet. The dance sequence where he hops about through the streets of the town is particularly outstanding. Chill Wills and S. Z. Sakall are among the others in the competent cast who help to make the picture a pleasant diversion from start to finish:—

Caught speeding recklessly through the town of Duck Creek while eloping with Ann Miller, a showgirl, Farley Granger, a millionaire playboy, is jailed for thirty days by Robert Keith, the judge. While serving out his sentence, Granger manages to become friendly with Jane, Keith's daughter, and, by feigning a hunger strike, induces both Jane and Chill Wills, the jailer, to permit him to sneak out for one evening to go to New York to be with Billie Burke, his mother, "on her birthday." Actually, Granger planned to spend the evening with Ann. His scheme is somewhat upset when Jane decides to accompany him to insure his return. In New York, he manages to sneak away from Jane after bringing her to his mother's home, but is compelled to return when she accidentally locks herself in his mother's fur-storage refrigerator. He takes Jane on a tour of nightclubs before returning to Duck Creek, and by the time they reach the jail both are madly in love. This starts considerable gossip in town and puts an end to the hopes of S. Z. Sakall, a local merchant, that Bobby, his son, will marry Jane. Keith tries to break up the romance by freeing Granger, but after a number of complicated events the persistent Granger wins Keith's acceptance as a future son-in-law.

It was produced by Joe Pasternak, and directed by Leslie Kardos, from a story by Dorothy Cooper, who collaborated on the screenplay with Dorothy Kingsley.

Good for the family.

"Sombrero" with Ricardo Montalban, Yvonne DeCarlo and Pier Angeli

(*MGM, April; time, 103 min.*)

Handicapped by a meandering script that revolves around three separate romances, this Technicolor production is a hodge-podge mixture of comedy, drama and tragedy that is, at best, only mildly entertaining. It has been photographed entirely in Mexico and offers colorful backgrounds, but this is not enough to overcome the deficiencies in the story and the unbelievable characterizations. The erratic manner in which the film fluctuates from one mood to another serves to diminish rather than heighten one's interest. Worked into the proceedings are several native dance sequences and one or two songs, but it cannot be classified as a musical entertainment in the accepted sense of the term, such as the trade paper ads on the picture would have one believe.

Most of the comedy stems from the romance between Ricardo Montalban, as a roguish young Mexican, and Pier Angeli, a girl from a neighboring village, which had long carried on a bitter feud with Montalban's village. The manner in which Montalban overcomes the opposition of Thomas Gomez, Pier's blustering father, and eventually brings peace to the feuding villages makes for many humorous complications. This phase of the story is the most entertaining. A second romance concerns Rick Jason, a candy-peddler, and Cyd Charisse, sister of Jose Greco, a famous but brutish bullfighter, who seeks to break up the romance because of a belief that he would die if she marries. His attempt to kill Jason at a bullfight ends with his being gored to death himself. The young couple marry, but Cyd is unhappy because of a superstition concerning her responsibility for her brother's death. How she rids herself of the superstition through a mad dance during a violent storm makes for an artistic dance sequence if nothing else. The third romance, a tragic affair, is between Vittorio Gassman, a young nobleman, and Yvonne de Carlo, a scorned girl because of her questionable parentage. Learning of his impending death from an incurable disease, Gassman begs Yvonne to marry him, but she, out of regard for his nobility, induces him to marry Nina Foch. This loveless marriage ends with his tragic death and with Nina vilifying Yvonne, but when Gassman's father learns of his son's deep love for Yvonne he takes her into his household. It is all too tragic for popular appeal.

It was produced by Jack Cummings, and directed by Norman Foster, who wrote the screenplay in collaboration with Josefina Niggli. Unobjectionable morally.

UPSTAGE TO OBLIVION
by Abram F. Myers

(EDITOR'S NOTE: The following address by Abram F. Myers, National Allied's chairman of the board and general counsel, was delivered on February 24 at the first annual convention of the Allied Theatre Owners of Oklahoma, held in Oklahoma City.

What Mr. Myers had to say is so sensible that HARRISON'S REPORTS *has decided to reproduce his entire speech, except for some minor deletions because of space limitations. This paper believes that, not only the exhibitors, but also the distributors will profit from reading and digesting it.)*

The question of the hour is, Will the movies follow the legitimate theatre into the limbo of almost forgotten things?

Specifically, will the screen, like the stage, price itself out of the market and become a purveyor of entertainment to the classes instead of the masses?

When an actor gets the big head it is said, in theatrical parlance, that he has gone "upstage."

So long as producers, directors, authors and actors merely snoot one another, no great harm is done. It is only when they start looking down their noses at their only means of support — the theatre owners and the theatre goers — that they get into trouble.

Broadway Blinks Out

In the so-called legitimate theatre the disease of cranial expansion reached epidemic proportions and infected virtually everyone connected with it. Increasing costs, of course, made necessary increased admission prices, but extravagant prices for so-called extravaganzas led someone to think those same prices could be charged for simple plays. The two dollar top became a two dollar minimum, and orchestra seats soared to five and six dollars plus scalper's commission and tax.

The legitimate theatre went upstage; it forgot that it was founded on the penny admissions of the groundlings and it snooted the gallery gods. . . . The legitimate theatre blinked out as the movies appeared. The public joyfully turned from the stage plays which they could not afford to photoplays which were in reach of all.

Movies for the Masses

In spite of a lot of snide remarks, it is a good thing that the movie pioneers came largely from manufacturing and mercantile lines. They knew that success in business depends, not on high prices, but on volume. In the early days they wisely kept production high and prices low. They saw to it that movies were made available, not merely on the main stem of the big cities, but in the residential sections of those cities and in the smallest towns.

The big first-run theatres with their high overhead charged higher admissions than their smaller competitors, as was to be expected. But those who were prevented from patronizing the cathedrals of the cinema, either because they could not afford it, or resided at too great a distance therefrom, or for any other reason, could always obtain motion picture entertainment close to home for a price they could afford.

No one in his right mind supposes that the movie industry could have attained its present greatness if film entertainment had been reserved for the big spenders in the big cities and had been withheld from those who could only attend the small town and neighborhood theatres. The small theatre is to the big theatre what the branch line is to the railroad — a feeder. The movie-goers of the last score of years acquired the habit as children in the small-town and neighborhood theatres. When they left home for college or to work in the big city, the movie houses made them feel at home.

The present day movie moguls seem to forget all this in their anxiety to make a fast buck from advanced admission price pictures in a few key spots. They stubbornly refuse to believe that what happened to the stage can happen to them. They entertain the weird notion that screen entertainment can be restricted to a comparatively few high admission houses in the large cities and that the public will troop to those theatres in sufficient volume to make up for the 15,000-odd theatres that will be forced to close.

Only the film companies are affected by the big head but since they control the supply of product there is imminent danger that they will carry the business upstage and, perhaps, into oblivion.

Monopoly, Then and Now

This control of the films which I have just noted has been a constant temptation to the film companies to extend their dominance to the exhibition field. Monopoly in the motion picture business, as we know it today, began when a film company first acquired a theatre . . . Having been thwarted in their efforts to acquire all the theatres, or, at least, all the desirable ones, and having suffered a technical divorcement from the ones they had acquired, the film companies are turning to new and improved methods for bringing about the very conditions that the courts acted to prevent.

When I speak of technical divorcement I mean just that because the underlying community of interest between the film companies and their theatres was not ended. With few exceptions each new theatre company is owned by the same stockholders who own the shares of the film company that formerly operated the theatres. And in each instance the management of those theatres was committed to the man who operated them when they were owned by the film company . . .

The former theatre monopoly was built up and maintained by a system of fixed admission prices, runs and clearances, all designed to give competitive advantages to the producer-owned theatres and to hamper and restrain their independent competitors. The new techniques have been adopted and are used for the same purpose, namely, conferring on the formerly owned theatres a monopoly of the exhibition of motion pictures. The new plan differs from the old one in that there is no purpose to acquire the independent theatres that may be put out of business. Fewer pictures, fewer theatres and higher prices sums up the policy of the modern movie moguls.

A System of Fixed Prices

At present the distributors' pet method for eliminating the independent subsequent-run exhibitors is to grant to key city first-run houses a special run, called pre-release run, ahead of the first run on general release. Implicit in the granting of such special run, but not expressed in the contract, is the requirement that the film shall be exhibited at increased admission prices. Also, the film companies refuse to recognize as clearance the time that intervenes between the close of such pre-release run and the first and subsequent runs on the ensuing general release of the picture.

Using Columbia's policy with respect to "Salome" as an example, it is offered for exhibition on pre-release only in "qualified theatres" in cities of 75,000 population or more. The successful theatres will be "selected competitively based on offers." The offers must include, among other things, a minimum dollar guarantee, the terms (not less than 50% for the first week), minimum length of run and such other information as the exhibitor may consider important in helping us to evaluate his offer more carefully."

Now what information do you think Columbia expects the exhibitor to volunteer under that last clause? I am sure you all know, but here is a hint in case you don't. In its ad Columbia piously asserts that by law it is "neither our right nor our function to fix admission prices," and that "that prerogative belongs solely to the exhibitor." Lest the exhibitor take that seriously the company quickly adds: "However, we also recognize the fact that, in the recent past, pictures of similar scope and stature have done extremely well in situations where the exhibitor has voluntarily presented these super-attractions at increased admissions. We believe that 'Salome' offers the exhibitor the same opportunity."

Now the decree is much broader than indicated in Columbia's advertising. It does not merely forbid Columbia to fix prices. It enjoins Columbia from granting licenses "in which minimum prices for admission . . . are fixed by the parties, either in writing . . . or in any manner or by any means." I submit that the palpable intent of the language quoted from Columbia's ad is that an exhibitor in applying for a run of the picture on pre-release shall inform the company what prices he proposes to charge and that, in view of Columbia's reservation of "the right to reject all offers" those prices had better be satisfactory.

In the past, subordinate attorneys of the Department of Justice have complained that it is difficult to prove that in such cases admission prices were raised by the parties and not by sole action of the exhibitors. This is like asking us to believe that all the horses entered in a race could run a dead heat without collusion among the jockeys. It is hoped that when the Anti-Trust Division is reorganized under its new head it will see the wisdom of examining the film companies' records of offers received, awards made, and licenses granted with respect to such pictures as "David and Bathsheba," "Quo Vadis," "Greatest Show on Earth," "Miracle of Fatima," "Streetcar Named Desire," "Ivanhoe," "Snows of Kilimanjaro," "Jazz Singer," "Peter Pan" and "Hans Christian Andersen," under that section of the

(Continued on inside page)

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HERE AND THERE

20TH CENTURY-FOX HAS ANNOUNCED that CinemaScope, its wide-screen process that gives the illusion of third dimension, will have its first press and public demonstration at the company's home office in New York City on or about March 16.

Scenes from "The Robe," the multi-million dollar Technicolor spectacle now being lensed in the CinemaScope process will be utilized for the demonstration.

That the CinemaScope demonstration will be held on March 16 rather than the middle of April, as announced originally, is welcome news, for, according to the claims made for the process, it appears to be the most desirable of the different new dimension systems that have been publicized, and the exhibitors are eager to learn if it will live up to the high hopes held for it.

A full report of the demonstration will be published in the March 21 issue of this paper, provided, of course, that there is no postponement of the demonstration.

* * *

THOSE EXHIBITORS WHO ARE patiently waiting for some semblance of order to come out of the existing confusion on third dimension before they invest money in equipment will be interested to know that the wide concave screen used in the CinemaScope system can be utilized also for the projection of conventional "flat" pictures as well as 3-D films that require the spectator to wear polaroid glasses.

This writer has had occasion to see two "flat" pictures that were projected on a CinemaScope screen that has been installed in the 20th Century-Fox home office projection room. One was "The President's Lady," a black-and-white film, and the other "Call Me Madam," a Technicolor production. In each case the results were perfect. The black and white projection was clear and bright, and the color projection was all that one could desire, with the color tones on the screen pleasing in every detail.

The writer has not seen a 3-D film projected on the CinemaScope screen, but Earl I. Spoonable, the company's research director, claims that it is ideal for stereoscopic pictures.

As it has already been pointed out in these columns, the new dimension situation may eventually be resolved by the producers deciding to shoot their future pictures by one of three methods — wide-screen, true third dimension, or conventional 2-D, with the method selected being the one that would be best suited for the subject matter to be filmed. This would mean that the movie theatre of the future would require projection equipment which, through simple adjustments, could be adapted to any of the three processes. In such a case, the CinemaScope type of screen would appear to be the ideal one for installation in the theatres.

* * *

SOME EXHIBITORS SEEM TO BE concerned lest their failure to install 3-D or wide-screen equipment in the near future will prevent them from showing the pictures that are now being produced in a new dimension by one or another process. Such exhibitors no doubt will be interested to learn that 20th Century-Fox has confirmed to this paper a report that appeared in weekly *Variety* that the company is filming "The Robe" in a regular flat version, as well as in CinemaScope, in order that the picture be made available to theatres other than the limited number that will be equipped to show wide-screen films at the time the production is ready for release in October.

It should be noted also that Paramount has announced that "Sangaree," its first 3-D film, will be made available to the exhibitors in either 3-D or conventional 2-D. Neither Columbia, which is producing "Fort Ti," nor Warner Brothers, which is completing "The House of Wax," have made any announcements to the effect that their 3-D pictures will be made available in a standard 2-D version, but since an important feature of the 3-D processes they are utilizing is that the picture can be exhibited in either 3-D or standard "flat," is can be assumed by the exhibitors that both companies, as a matter of simple economics, will make the picture available for projection either way.

The same may be said for other producing companies that will make pictures in one or another stereoscopic process. So long as the great majority of exhibitors are holding back on 3-D installations to make sure that the public really wants it, the producers, as a matter of self-interest, will be compelled to make their 3-D pictures available also for 2-D projection lest they find themselves with an insufficient number of outlets to pay for the cost of production and distribution.

This cautious approach by the exhibitors on 3-D installations is indeed wise, for, despite the phenomenal business being done by "Bwana Devil," the sober-minded theatre operators realize that the attraction is getting by strictly on novelty appeal, and that the public's acceptance of 3-D films has yet to be adequately tested.

* * *

IN A JOINT STATEMENT issued this week by Col. H. A. Cole and Pat McGee, co-chairmen of COMPO's National Tax Repeal Campaign, they declared that there is "a good chance" that the Federal 20 per cent admission tax will be repealed at this session of Congress.

Urging the industry to disregard discouraging rumors regarding tax appeal, Cole and McGee decried the fact that "some people in the industry are willing to throw up their hands and despair of tax relief" because of the publicity that has been given the Administration's desire to balance the budget.

The two co-chairmen made it clear that the Tax Committee is busier than ever, despite the impression in some quarters that its work had come to a halt, and they pointed out that they are greatly encouraged by the prospects of repeal at this session of Congress because of "information given us by leading members of both Houses of Congress who are in closest touch with legislation pertaining to tax matters."

The statement added that, of some twenty-five bills introduced into Congress to repeal the admission tax, the Tax Committee has selected H.R. 157, which was introduced by Rep. Noah H. Mason, of Illinois, a high ranking member of the Ways and Means Committee.

The Tax Committee is endeavoring to obtain an early hearing on the bill, and it is currently marshaling facts and figures to prove to the House Ways and Means Committee that tax relief is not only needed but needed now.

The Committee headed by Cole and McGee is admittedly up against a tough problem in trying to secure relief from the admission tax in the immediate future. The fact remains, however, that fine progress has been made in convincing the great majority of Congressmen and Senators of the exhibitors' dire need for such tax relief. Accordingly, it would be the height of folly for the exhibitors to slacken their efforts for tax repeal at this time, for, to quote the co-chairmen, "even if there should be a temporary setback, the work accomplished will not have been wasted."

"Call Me Madam" with Ethel Merman, Donald O'Connor and Vera-Ellen

(20th Century-Fox, April; time, 114 min.)

This Technicolor screen version of the fabulously successful Broadway musical of the same name is a top-notch job that should go over with movie audiences in a big way. The enchanting Irving Berlin music, the pleasurable singing, the brilliant dance routines, the lavish production values, the captivating and zestful performances, and the highly humorous story of a brash Washington hostess who is appointed as the American ambassador to the mythical Grand Duchy of Lichtenburg, although completely ignorant of the duties of a diplomat, make for as entertaining a musical comedy as has been seen on the screen in many seasons. As the robust, uninhibited lady ambassador, the role she played in the stage version, Ethel Merman is completely delightful and magnetic, scoring with every song that she sings and punching across every comedy situation and comical line of the top-flight dialogue. Donald O'Connor is outstanding as a young press attache; his singing duets with Miss Merman, and his dance routines with Vera-Ellen are among the highlights of the film. The surprise of the picture, however, is George Sanders, as a suave and charming Lichtenburg diplomat with whom Miss Merman falls in love; the fine quality of his singing voice will come as a revelation to the movie-goers. Billy De Wolfe, as a stuffy charge d'affaires, and Walter Slezak, Steven Geray and Ludwig Stossel, as assorted Lichtenburg officials who plot to obtain a big loan from the United States, are among the others in the fine cast who add much to the entertainment values. Word-of-mouth advertising should make it a top box-office attraction:—

Ethel, a fabulously wealthy party-giver in Washington, wins an appointment as Ambassador to the Grand Duchy of Lichtenburg, and does not even know its location. O'Connor, a young reporter, talks Ethel into taking him along as her press attache. Arriving at the American Embassy in Lichtenburg, Ethel is greeted by De Wolfe, a stickler for protocol, who assumes that she will be an Ambassador in name only while he continues to run the office, but she soon straightens him out in no uncertain terms. In the events that transpire, Ethel firmly turns down a request for a loan from a number of the country's officials, but when she meets Sanders, the country's Secretary-of-State, and falls in love with him, she changes her attitude about a loan. Sanders assures her that he is not interested in a loan, but she accepts the statement with a grain of salt. Meanwhile O'Connor falls in love with Vera-Ellen, daughter of the Grand Duke, but she is promised to Helmut Dantine, a Prince, and is unable to further the romance, making O'Connor miserable. Ethel, however, arranges for them to meet secretly. A change in Government results in Sanders becoming the new Prime Minister, and Ethel sees to it that the country is granted a huge loan. As a result, Sanders resigns as Prime Minister, explaining that the loan would hamper the economic reforms he had fought for. This leads to a rift between Ethel and Sanders, and to make matters worse she is recalled by Washington for promoting the romance between O'Connor and the Princess. It all turns out for the best, however, when Sanders, as the new Ambassador from Lichtenburg, shows up at one of Ethel's famous parties, bringing along with him Vera-Ellen, who had renounced her rights to the throne. The two couples prepare to marry in the interests of international solidarity.

Sol C. Siegel produced it, and Walter Lang directed it, from a screenplay by Arthur Sheekman, based on the play by Howard Lindsay and Russell Crouse.

Excellent for all types of audiences.

"The Glass Wall" with Vittorio Gassman and Gloria Grahame

(Columbia, April; time, 80 min.)

A fairly good chase melodrama. There is much human interest in most of the situations, and one feels deep sympathy for the hero, a displaced person who jumps ship when legal technicalities bar his entry into the United States. Unfortunately, the story lacks the dramatic power of an interwoven plot. The action consists of episodes piled on one after another, showing the harrassed hero escaping capture by the authorities. Most of the action takes place in actual New York settings, helping to make the story realistic. The element of tense suspense is lacking, however, because the spectator knows that the hero's dilemma will eventually be solved by an ex-GI whose life he had saved during the war. Vittorio Gassman, the Italian actor, is effective in the principal role, as is Gloria Grahame, as an unemployed girl who tries to help him. The direction is good, and the photography somewhat dark:—

Arriving in New York as a stowaway aboard an ocean liner, Gassman, a displaced person, is given a hearing by the Immigration authorities. He seeks to enter the country on the basis that he had helped the United States forces during the war, and that he had saved the life of Jerry Paris, an American soldier. Asked to produce Paris as a sponsor, Gassman is unable to do so because he knew him only by his first name and did not have his address. He knew that Paris was a clarinet player in New York, and pleads for a chance to locate him. The Inspector disbelieves Gassman's story and orders him deported. Desperate, Gassman jumps ship and breaks one of his ribs in the escape. Wandering through the city, he meets up with Gloria, a girl down on her luck, who had just made an unsuccessful attempt to steal a coat. He helps her to escape arrest and follows her to her room. She misunderstands his motives at first, but offers to help when he explains his predicament. He is compelled to flee Gloria's room after beating up a drunkard who tries to molest her. He narrowly escapes the authorities in a subway station, and throughout the night staggers weakly through the streets of the city. Meanwhile his escape had been publicized in the newspapers, and it comes to the attention of Paris, who goes to the authorities and tells them that Gassman had saved his life. The authorities now concentrate their efforts to find Gassman, and eventually track him to the United Nations building where he had gone in search of help. Unaware that the police are trying to help him, Gassman races to the roof of the building and prepares to jump off. He is stopped by Paris, who assures him that his troubles are over.

Ivan Tors produced it, and Maxwell Shane directed it, from a screenplay written by both of them.

Unobjectionable for the family.

"The Girl Who Had Everything" with Elizabeth Taylor, Fernando Lamas and William Powell

(MGM, February; time, 69 min.)

This is a remake of MGM's 1931 production of "A Free Soul," with considerable changes in the story. Whereas the original production was a powerful drama, this version shapes up as no more than a fair drama of program grade, somewhat old-fashioned in conception, despite a timely Senate crime investigation hearing that has been worked into the plot. The chief trouble with the story is that it is much too talky and none of the characters impress one as being real. In the picture's favor, of course, is the marquee value of the important players in the cast. Each, however, is worthy of better story material, although no fault can be found with the acting. The variety of clothes worn by Elizabeth Taylor should be of interest to the ladies:—

Elizabeth, head-strong daughter of William Powell, a famous criminal lawyer, is engaged to Gig Young, a prominent young horseman, but she finds herself attracted to Fernando Lamas, head of a crime syndicate, a client of her father's. Lamas, ruthless but suave, makes a play for Elizabeth and she starts stepping out with him, despite the objections of Young and Powell. Lamas leases an estate in Lexington, Kentucky, adjoining Powell's, and informs Elizabeth that he planned to give up the rackets for a respectable life as a gentleman farmer. In the hope of breaking up the affair, Powell, persuades Elizabeth to go away with him to a mountain retreat, but her separation from Lamas is more than she can stand and she rushes back to him. She then accompanies Lamas to New York, where they planned to marry without Powell's blessing. In a last desperate effort to save Elizabeth from making a mistake, Powell goes to New York and gives Lamas an ultimatum — that he either cancel his plans to marry Elizabeth, or he (Powell) will furnish the Senate Crime Commission with enough evidence to convict him for a long list of crimes. Angered, Lamas gives Powell a merciless beating, despite Elizabeth's efforts to stop him. This brutal treatment of her father brings Elizabeth to the realization that Lamas is and always will be a hoodlum. She shrinks from him, and he storms out in disgust. Once out in the street, Lamas is shot dead by members of his own syndicate, because they feared that his appearance before the Crime Committee would result in their own involvement. It ends with the remorseful Elizabeth accompanying her father back home to start life anew.

It was produced by Armand Deutsch, and directed by Richard Thorpe, from a screenplay by Art Cohn, based on a novel by Adela Rogers St. John.

Adults.

"The President's Lady" with Susan Hayward and Charlton Heston

(*20th Century-Fox, April; time,* 97 *min.*)

Biographical of the life of Andrew Jackson from 1787 to his election as President in 1828, this is a forceful and at times touching historical drama. Only a historian can tell if any dramatic license has been taken with the facts, but it will make no difference to the average movie-goer, for it has been produced so well that one is made to believe that it is a true story. Charlton Heston, as Jackson, and Susan Hayward, as his wife, do excellent work. Both are brave under trying circumstances, and both are true to each other up to the end. It is a sad story, however, not only because of the unfortunate circumstances surrounding their marriage and life, but also because the wife dies in the end before even reaching the White House. But even though it is sad it should please every one who will see it, because of the inspiring quality of the love and devotion it depicts:—

On the recommendation of John McIntire, his friend and law partner, Heston secures board and lodging at the home of Fay Bainter in a Tennessee settlement. He finds himself attracted to Susan, Miss Bainter's 19-year-old daughter, only to learn that she is married to Whitfield Connor, from whom she had separated. Connor shows up and persuades Susan to return to their home in Harrodsburg, but when she arrives there she learns that he was having an affair with Vera Francis, a beautiful Negro girl. This situation results in Miss Bainter sending Heston to fetch Susan home. Heston knocks Connor unconscious when he tries to stop Susan from leaving. Fearing trouble from Connor, Miss Bainter arranges for Susan to go to some relations in Natchez. Heston goes along on the riverboat to protect her from harm, and by the time they reach Natchez both are deeply in love. In due time they receive word that Connor had obtained a divorce, and they marry immediately. Two years later they are stunned by the news that Connor had not actually obtained a divorce until then. At Susan's request, Heston reluctantly goes through another marriage ceremony with her, for he considered it to be an acknowledgement that they had been living in sin. They lead a wonderful life together for many years, marred only by Heston's frequent absence to fight Indians, by her inability to bear children, and by the snubs of society folk who frowned upon her unfortunate marriage. In due time Heston's popularity becomes so great that he is elected to the Senate. Years later, he is induced to accept the nomination for President but is warned that his political enemies will resort to foul means to defeat him. This proves true when the opposition parades with placards branding him as an adulterer and Susan as a prostitute. The insults leave her heartbroken and ill, and she eventually dies in his arms, but not before she learns of his election to the Presidency. At the inauguration in Washington, Heston is a forlorn figure without Susan at his side, but he feels her there in spirit if not in body.

Sol C. Siegel produced it, and Henry Levin directed it, from a screenplay by John Patrick, based on the novel by Irving Stone.

Suitable for all types of audiences.

"The War of the Worlds" with Gene Barry

(*Paramount, May; time,* 85 *min.*)

From the mechanical point of view, this Technicolor science-fiction picture is a marvel. George Pal, the producer, has succeeded in imparting fear into the hearts of an audience, the same kind of fear that people would feel if the Martians did invade the Earth and did use the monstrous machines depicted to destroy the Earthians and their cities. The weird machines, as conceived by Mr. Pal and his associates, seem real and believable. Using high-frequency beam-rays as legs, the spider-like machines utilize as a weapon deadly heat rays that completely reduce to ashes all objects in its path. Guns, tanks, buildings and human beings are completely obliterated by the powerful rays. Highly effective also are the mob scenes, which show men and women, inspired by fear, trampling upon one another, each determined to save his own life, regardless of what happens to all others. The only weakness is in the story, particularly at the finish, where the Martian machines suddenly halt their attack and the spectator is told that germs, to which the Earthians are accustomed but not the Martians, had killed the invaders. This probably will be thought of as ridiculous by a large number of movie-goers — at least by the intelligent among them. The love story, too, is dragged in by the ear; it is inconceivable that any one under so great a stress as an invasion from Mars could have either the time or the desire to think about love. Despite these flaws, however, the picture is worth seeing, if only for the marvel of its mechanics, which were carried out by the director with intelligence and skill. The sound effects, too, are unusual. The color photography is excellent.

Briefly, the story depicts the crash on the West Coast of a fiery object that is believed to be a meteor until it cools down and proves to be one of the Martian machines. The landing of similar machines in other parts of the world and their subsequent attacks cause the nations of the world to unite against the Martians' obvious intent to kill and replace all the humans on Earth. All implements of defense, including the atmoic bomb, are utilized to stop the attack but to no avail. City after city is destroyed, and people die by the millions, but just as the Earthians give up all hope the Martians succumb to God's smallest living creature —the germ. Worked into the story is the romance between Gene Barry, a scientist, and Ann Robinson, a teacher, as well as the frenzied panic that grips a typical community in the face of impending disaster.

Byron Haskin directed it from a screenplay by Barre Lyndon, based on the novel by H. G. Wells.

Sensitive children undoubtedly will be frightened by it.

"The Story of Three Loves" with an all-star cast

(*MGM, no rel. date set; time,* 120½ *m.*)

Photographed in Technicolor, "The Story of Three Loves" offers a trio of contrasting, unrelated romantic tales that vary in entertainment appeal and quality. On the whole, the package is only mildly interesting and its chief value to the exhibitors is the drawing power of the stars.

The first story, titled "The Jealous Lover," is a dramatic romance about an aspiring ballerina, played by Moira Shearer who, because of a heart ailment, is warned not to dance by Agnes Moorehead, her aunt. James Mason, a famous ballet impressario, sees Moira improvising a few steps on an empty stage and, struck with the grace of her movements, he persuades her to perform for him in his studio, unaware that she is ill. He falls in love with her and is inspired to create a new ballet dance, but the strain of dancing proves too much for her heart, and she dies. This episode, though tragic, should appeal mainly to the lovers of the ballet. It was directed by Gottfried Reinhardt, from a screenplay by John Collier.

The second story, titled "Mademoiselle," is a sort of fantasy in which Ricky Nelson, a 12-year-old boy tires of studying with Leslie Caron, his French governess, and wishes that he would grow up fast to be rid of her. He explains this wish to Ethel Barrymore, a kindly old lady who was looked upon by children as a witch, and through some magic spell she grants his wish for a period of four hours. He goes to sleep and wakes up as a young man (played by Farley Granger), and promptly finds himself attracted to Leslie, whom he romances until midnight, at which time he hurries away before returning to boyhood, thus leaving Leslie infatuated with some one she would never meet again. This episode is the weakest and least interesting of the three tales; very few people will understand what it is all about. It was directed by Vincente Minnelli, from a screenplay by Jan Lustig and George Froeschel, based on a story by Arnold Phillips.

The third story, titled "Equilibrium," is by far the most interesting and exciting. It revolves around Kirk Douglas, as an embittered trapeze artist, who cannot find a female partner for his act because the last one had been killed accidentally during a difficult trick. One day he rescues Pier Angeli, a young woman who attempts to drown herself in the Seine; she had no will to live because her husband had been murdered by the Nazis. Douglas takes her home and befriends her and, because she did not lend much importance to living, he decides that she would make an ideal partner. She accepts his offer to train her, and in due time she becomes a superb aerialist. But things go wrong when Douglas falls in love with her and fears that he will not catch her when she hurtles through the air. In a tense climax, she compels him to audition the act to secure a lucrative contract and, risking her life, successfully executes a death-defying stunt. Kirk, relieved, decides to forsake the act so that they might enjoy a long life together. The value of this episode lies in the spine-tingling thrills of the dangerous stunts performed on the high trapeze. Gottfried Reinhardt directed it, from a screenplay by John Collier, based on a story by Ladislas Vajda and Jacques Maret. The entire picture was produced by Sidney Franklin.

Unobjectionable for the family.

"Pony Express" with Charlton Heston, Forrest Tucker, Jan Sterling and Rhonda Fleming

(*Paramount, April; time, 101 min.*)

Good. Photographed in Technicolor, it is about the best picture Nat Holt has produced since his "Canadian Pacific," released through 20th Century-Fox. It has more heart interest than any other picture he has thus far produced for Paramount. The action is exciting and thrilling, holding one in pretty tense suspense throughout. Charlton Heston, as Buffalo Bill, and Forrest Tucker, as Wild Bill Hickock, are very good, making the two historical characters come to life with their fearless and reckless daring. Both Jan Sterling and Rhonda Fleming do good work. The Technicolor photography makes the outdoor scenery enchanting:—

Lewis Martin, founder of the Pony Express at St. Joseph, Mo., commissions Heston and Tucker to forge the Pony Express trail westward to Sacramento, California, by establishing necessary relay stations along the route. Jan, Martin's mischevious daughter, idolizes Heston and hopes to marry him, but she encounters strong opposition from Rhonda, a beautiful but rebellious Californian who, together with Michael Moore, her brother, was opposed to the success of the Pony Express lest it nullify their secret plans for California's secession from the Union. In league with Rhonda and her brother are Henry Brandon, owner of a stage-coach line, who was unwilling to lose his mail contract with the Government to the faster Pony Express, and Stuart Randall, a foreign agent bent on fomenting a California rebellion so that the vast region's resources would be cut off from the Union. Both men are desperate killers and stop at nothing to gain their ends, even to the extent of selling guns to hostile Indians. In due time Rhonda comes to the realization that Brandon and Randall are cold-blooded murderers with purely selfish motives, and she changes her allegiance to help Heston and Tucker, but she is unable to persuade her brother to do likewise. After a series of crimes, Justice catches up with Moore, Randall and Brandon, enabling Heston and Tucker to establish the Pony Express route between St. Joseph and Sacramento. A threatened California rebellion, too, is quelled, but this brings no joy to Heston because Jan sacrifices her life to save him from a sniper's bullet. As Heston starts the return trip to St. Joseph, Rhonda realizes that it had been the dead Jan who had captured his heart.

Nat Holt produced it, and Jerry Hopper directed it, from a screenplay by Charles Marquis Warren, based on a story by Frank Gruber. Suitable for the family.

"Ma and Pa Kettle on Vacation" with Percy Kilbride and Marjorie Main

(*Univ.-Int'l, April; time, 75 min.*)

Followers of the "Ma and Pa Kettle" pictures should enjoy this amusing program comedy. This time the main action unfolds in Paris, France, where the comedy pair go for a vacation. What the average person in this country hears about Paris, such as the postal cards sold in the streets, the can-can girls and other such incidents are introduced in a subtle but inoffensive way. Depicted also are famous Parisian restaurants and hotels. The action is considerably faster than in the other pictures of the series because of the "Kettles" innocent involvement with a spy ring. The photography is fairly good:—

Marjorie Main and Percy Kilbride (Ma and Pa Kettle) go to Paris as guests of Ray Collins and Barbara Brown, parents of their daughter-in-law. There they become involved with an international spy ring when Sig Ruman and Bodil Miller, who poses as Ruman's daughter, murder a man to whom Pa is supposed to deliver an important letter. When Pa realizes that the spies are trying to lay hands on the letter, he takes it to the American Consulate and discovers that it contained secret information from an intelligence file. To trap the spy ring, the Consul makes a deal with Pa to pretend that he and Ma still have the letter in their possession. Two secret service agents follow Ma and Pa to protect them. Ma and Pa find it difficult to give Ruman the altered letter when he becomes suspicious of their movements. Ruman traps Ma in a hideout that had been disguised as a perfume shop and, threatening her with death, orders her to lure Pa to the hideout. By a series of capers, Pa manages to reach the shop accompanied by a dozen gendarmes, trapping the spy ring and saving Ma's life.

Leonard Goldstein produced it, and Charles Lamont directed it, from a screenplay by Jack Henley.

Family entertainment.

"Code Two" with Ralph Meeker, Keenan Wynn and Sally Forrest

(*MGM, April; time, 69 min.*)

A routine cops-and-robbers melodrama, revolving around several rookie members of the Los Angeles motorcycle police. The story is ordinary, and the characterizations are stereotyped, but it should get by with the undiscriminating action fans on the lower half of a double bill. Most of the excitement occurs in the closing reels, where the hero tracks down a gang of racketeers who had killed his buddy and brings them to justice after a hectic fight. There is some romantic interest as well as light comedy. The direction and acting are acceptable:—

Ralph Meeker, Jeff Richards and Robert Horton become buddies after entering the Los Angeles Police Academy as candidates for the force. Cocky and sure of himself, Meeker finds a tough task-master in Keenan Wynn, the physical training instructor. On the romantic side, he makes a play for Elaine Stewart, sister of Sally Forrest, Horton's wife, but Elaine ignores him. After graduation the three men find themselves bored with routine police duty and they apply for jobs on the motorcycle squad. All three pass the tough training course with flying honors. One day, while checking on a truck that had dashed through a stop light, Richards is knocked unconscious by the driver, who drives the truck over his body, killing him. Both Meeker and Horton request and are granted roving assignments to track down the truck. They both begin a relentless search and, through clever police methods, establish that the truck carried stolen cattle. Meeker finally identifies the truck through a wet tire print, and he trails it to a slaughter house operated by black marketeers. He conceals his motorcycle in the brush and radios for help before investigating, but he forgets to turn off the radio and the incoming police calls give away his presence to the racketeers. A vicious fight and chase ensues, with Meeker narrowly escaping death until Horton and other police arrive in the nick of time to save him and capture the crooks. It ends with Meeker winning a promotion as well as Elaine's love.

It was produced by William Grady Jr., and directed by Fred M. Wilcox, from a screenplay by Marcel Klauber.

Harmless for the family.

"White Lightning" with Stanley Clements

(*Allied Artists, March 15; time, 61 min.*)

A fair program picture, suitable for the lower half of a double bill. Those who are interested in hockey should enjoy it, for the game is exciting, particularly as played by Stanley Clements, whose character is built up well. One is held in suspense because of the good direction, and there is light comedy here and there. Clements does good work as the arrogant hero, but he wins one's sympathy because of his efforts to discourage the genteel heroine from falling in love with him, a rough fellow:—

Steve Brodie, owner of the Red Devils, a professional hockey team, is heavily in debt to a crooked syndicate headed by Lyle Talbot because of the team's losing streak. Clements, a cocky boyhood friend of Brodie's, uses a subterfuge to try out with the team, proves his worth as a player, and maneuvers the reluctant Brodie into signing him to a contract at a high salary. With Clements sparking the team, the Red Devils start to win games, but his teammates dislike him because of his arrogance. Meanwhile Talbot's crooked syndicate is unhappy, for their gambling losses mount. In the course of events, Clements meets Barbara Bestar, Brodie's sister, a pretty girl just out of finishing school. She falls in love with Clements, although he tries to discourage her on the ground that she is a lady while he is only a rough fellow. Brodie, unaware of Clements' efforts to discourage his sister, warns him to stay away from Barbara and has a fight with him. Talbot, taking advantage of the situation, offers Clements a bribe to throw a big game, and Clements accepts. Before the game, however, a small boy's admiration for his playing causes Clements to have a change of heart; he goes into the game and helps to win it, crossing Talbot. Clements then confesses to Brodie about his deal with Talbot, with the result that he wins Barbara with Brodie's blessing.

Ben Schwalb produced it, and Edward Berns directed it, from a screenplay by Charles R. Marion.

Unobjectionable for the family.

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GOLDWYN PUTS HIS FOOT INTO IT

If you are among the exhibitors who are protesting against the flood of advanced admission price pictures, then you've "got a nerve squawking!" So said Samuel Goldwyn this week at a trade press interview in New York City when asked to comment on the fact that his "Hans Christian Andersen" production has been cited along with other pictures by TOA, National Allied and other exhibitor groups that are bitterly opposed against the increasing number of pictures that are being pre-released under conditions and terms that compel the exhibitors to advance their admission prices.

Goldwyn minced no words in blasting the exhibitors for their protests. "How are producers going to be encouraged to make good pictures if the exhibitors talk like that?" he queried. "It's only ignorance," he added, "that will make exhibitors think like this. Instead of running to Washington, they should run their theatres."

He made it emphatically clear that "Hans Christian Andersen" will play only at advanced admission prices, "and if the exhibitors don't like it they don't have to play it."

"Let them tell me how to get my money back on a costly picture," he asserted, "without demanding high rentals. The gamble is all taken by the producer."

Charging that some exhibitors are permitting children to see expensive productions for as low as nine cents, and in some instances no charge at all, Goldwyn said that the minimum admission price for children to see "Hans Christian Andersen" would be fifty cents.

The one thing for which Sam Goldwyn must be given credit is that he is treating the subject of advanced admission prices in a forthright manner. Whereas other producers, in offering advanced price pictures, piously go through the motions of assuring the exhibitors that, by law, the prerogative of setting admission prices belongs solely to them, although the terms demanded leave them no alternative but to raise admissions, Sam Goldwyn is at least honest enough to say plainly and flatly that he has decided that his picture would be played only at advanced admissions. And so that there would be no mistaking of his intentions, he himself sets the minimum admission price for children.

It is interesting to note, however, as Abram F. Myers, National Allied's general counsel, pointed out in his recent talk before the Oklahoma exhibitors, that the decree does not merely forbid a producer to fix prices. It also enjoins the producer from granting licenses "in which minimum prices for admission . . . are fixed by the parties, either in writing . . . or in any manner or by any means."

Mr. Myers pointed out also that, in the past, subordinate attorneys of the Department of Justice have complained that it is difficult to prove that admission prices are raised by the parties and not by sole action of the exhibitors.

What better proof does the Department of Justice now need than the statement from Mr. Goldwyn's own lips that "Hans Christian Andersen" would play only at advanced admission prices and that the minimum admission price for children would be fifty cents? It seems as if Sam Goldwyn has given the exhibitors something to run to Washington about.

Aside from his plain statement about advanced admission prices, Goldwyn's criticism of the exhibitors' resistance to his high rental demands, and his claim that it is the producer who takes the gamble in this business, are similar to the remarks he has expressed from time to time in prior years.

HARRISON'S REPORTS would say to Sam Goldwyn what it said to him back in 1945, on the occasion of similar outburst on his part:

It is Goldwyn's prerogative to obtain as high a price as he can for his pictures. In doing so, however, he should bear in mind that, though some of his pictures may be capable of drawing capacity audiences (and plenty of them have not), this fact alone does not warrant an unusually high film rental. The exhibitor does not operate his theatre all year around for the privilege of playing one or two Goldwyn pictures for a few days.

During the course of a year, an exhibitor suffers many cuts in attendance because of a variety of reasons and circumstances, chief among which is the weather. Quite often a good picture, possibly a Goldwyn picture, to which the exhibitor has given his best playing time, fails to draw because of conditions beyond his control. Consequently, the exhibitor, to operate his business successfully, must look to the capacity-drawing pictures, played under favorable conditions, to absorb a share of these losses. But under the terms Goldwyn consistently demands for his pictures, a part absorption of these losses is not possible.

Samuel Goldwyn wants an outlet for his pictures, but he is unwilling to participate constructively in the maintenance of that outlet. He would, in other words, have his cake and eat it.

IDEALISTIC BUT INEFFECTUAL

In an official statement issued this week by the Theatre Owners of America, the organization "views with alarm" the increasing number of demands for exorbitant film rentals. Stating that the practice is economically unsound, unjust and unfair, and that the "unrealistic" film rentals demanded by almost all the distributors leave the exhibitors with no alternative but to increase their customary admission prices, the TOA declared that the practice is "bringing about indirectly what the law has declared to be illegal if done directly." The statement ended with a warning that "the continuation of this policy by distribution will drive exhibitors to seek relief from the Department of Justice."

Elaborating on this statement at a press conference, TOA officials, including Alfred Starr, Herman M. Levy and Walter Reade, Jr., made it clear that the organization will not deviate from its policy of not "calling the cops," and that it will be left to individual members to negotiate with the distributors on an individual basis in the hope that such a "friendly" approach will help the distributors to see the error of their ways. If such friendly efforts fail, the problem will go to the TOA board for action on the organization level, but no indication was given as to just what action the board might take.

The TOA position on this matter is somewhat similar to the stand taken by Allied, except that Allied has made clear its determination to combat the oppressive pricing policies and practices by whatever legal means may be open to them. The TOA's friendly approach to the problem is indeed idealistic, but in view of the fact that the number of pictures being given pre-release treatments at advanced admissions is constantly increasing, although the practice has long been a chief source of complaint, it seems as if the TOA is dealing with the problem in a rather ineffectual way. In short, it is no more than lip service.

"Luxury Girls" with an all-foreign cast

(*United Artists, Jan.* 30; *time,* 96 *min.*)

A mild entertainment, produced in Italy. Its chief value to the exhibitors is as an exploitation picture, for the story, which revolves around 'teen-aged girls in a swank Swiss finishing school, presents them as man-chasing youngsters in various sex implications and in clothes that emphasizes their sex appeal. The girls are of different nationalities, and the plot deals mainly with their petty intrigues, jealousies and love affairs. Unfortunately, the story is rather weak, and it will have to depend on its exploitation values since none of the players mean anything at the box-office. The picturesque backgrounds of the Swiss Alps, and a night search for a girl lost in the mountains, are impressive. Its running time is much too long for what it has to offer:—

Catering to the young daughters of the international smart set — girls who have everything but parental guidance, the swank school is operated by Elisa Cegani, who understands the finer points of continental match-making, and Claudio Gora, her husband, a science professor who disliked the pseudo-sophistication of the students. The style of the girls, however, is set by a clique headed by Anna Maria Ferrero, a worldly-wise student. When Susan Stephen, spirited daughter of an American playboy comes to the school and is spurned by the clique, she becomes roommates with Brunella Bovo, a timid forlorn girl. When Larry Ward, a wealthy young American with a car, takes a shine to Susan, the Ferrero clique immediately include her in their social activities, even though she throws a bucket of water at Ward to cool his ardor during a party. In the course of events, Susan falls in love with Jacques Sernas, a handsome young villager, and her father, to further her friendship with the clique, presents her with a flashy convertible at a dinner party for the "select" group. Susan accepts Miss Ferrero's invitation to become her roommate, thus breaking Miss Bova's heart. From then on Susan becomes involved in all sorts of intrigues, and is even victimized by her new roommate, who attempts to steal her boy-friend. Matters take a serious turn when Miss Bovo, to get into the social whirl, steals jewelry to finance the cost. Caught, expelled from school, and denounced by her parents, the forlorn girl leaves a suicide note and goes into the mountains to leap to her death. A searching party is organized immediately, and the half-frozen girl is rescued before she can harm herself. The incident brings Susan to the realization that the school's atmosphere was unhealthy, and with the permission of her mother she goes off with Miss Bovo to another school, where both could grow up normally if not in luxury.

Carlo Civallero produced it, and Piero Mussetta directed it, from a screenplay by Ennio Flaiano.

Adult fare.

"Dream Wife" with Cary Grant, Deborah Kerr and Betta St. John

(*MGM, May; time,* 98 *min.*)

Although it is a pleasing light romantic comedy, it is suitable chiefly for sophisticated audiences. It is hardly likely that it will go over with the masses in a big way, despite the drawing power of the players. The chief drawback is the fact that it is a conversation piece, depending almost entirely on dialogue rather than situations for its laughs. As a result, the action at times is tiresome. Broad slapstick is resorted to on one or two occasions, but the effect is that of silliness rather than comedy. Cary Grant does good work, as he always does, but he looks tired and is not as sprightly as he used to be. Deborah Kerr is attractive and pleasing as a State Department career woman who is too busy for matrimony, and Betta St. John, a newcomer to the screen, does very well as a Middle East Princess who falls in love with Grant but changes when she learns about the freedom of American women. The story idea is good, and it offers many chuckles, but it somehow missed being the high comedy it might have been:—

Visiting Bukistan, in the Middle East, Grant, a personable American export man, is attracted to Betta, comely daughter of Eduard Franz, a Persian Khan. Betta had been taught from childhood the art of making a man happy. Grant returns to New York to marry Deborah, but she is so immersed in the Eastern oil crisis that the wedding has to be postponed. Grant's patience comes to an end when a reunion dinner with Deborah is interrupted by Walter Pidgeon, her chief, to discuss important matters of state. Reminded of Betta, he cables her to come to the United States to marry him. Because of the oil crisis, the State Department steps into the situation and assigns Deborah to see to it that strict protocol is observed while the Princess and her retinue are in the United States, and that Grant himself observe certain formal amenities. The fun begins when Betta arrives and Grant finds that none in the retinue speaks English, and that he must not be alone with her, nor kiss or embrace her, until their marriage, some three months away. To top it all, Deborah is assigned to chaperone them. Grant get himself into all sorts of predicaments as he unsuccessfully attempts to be alone with Betta, and he is embarrassed no end in public when Betta kisses his hand and in other ways shows obeisance to him. Under Deborah's tutelage, however, Betta learns of the emancipation of women in America. She flirts innocently with several strange men, causing the indignant Grant to start a brawl that ends with every one in jail. As a result, Betta's father comes to New York and "nixes" the wedding, an oil crisis looms, and Pidgeon holds Deborah responsible. But Deborah uses her charm on Betta's father and wins his consent to the wedding. By this time, however, Grant realizes that he loves Deborah and not Betta, who wants to be a free woman, but her father insists that she and Grant marry. Betta, however, declares her independence and refuses. A deft move by Deborah stops Betta's father from cancelling the oil deal and, while Pidgeon mops his damp brow, Deborah and Grant lock themselves in a fond embrace.

It was produced by Dore Schary, and directed by Sidney Sheldon, who collaborated on the screenplay with Alfred Lewis Levitt and Herbert Baker.

Unobjectionable morally.

"Problem Girls" with Helen Walker, Ross Elliott and Susan Morrow

(*Columbia, April; time,* 70 *min.*)

A poor program entertainment. The chief trouble with it is the fact that the story deals with semi-psychopathic girls whose parents, to avoid humiliation, send them to a private girls' school instead of placing them in an insane asylum. The history of the industry shows that, with rare exceptions, stories dealing with mentally unbalanced persons and with institutions that care for them are not acceptable to the public. The picture is handicapped also by the fact that the story is confusing. Moreover, the important characters are presented as vicious and crooked. Even the hero's efforts to expose the heads of the institution as blackmailers and murderers, and to save the life of a girl slated for murder are impotent and do not erase the story's bad taste. There is no comedy relief:—

Ross Elliott obtains a position as a psychology instructor in a fancy girls' school until he passes his examination for a doctor's license. He soon discovers that the school, headed by Helen Walker, is a racket; an evil woman, she had taken control of the institution from Roy Regnier, an alcoholic doctor. Elliott learns also that the entire faculty consisted of misfits, and that the neurotic pupils were beaten ruthlessly instead of being given understanding treatment. Called upon by Helen to treat a girl who had swallowed poison in a suicide attempt, Elliott hesitates because he had not yet received his doctor's license, but he consents to treat her because of the emergency. He is told that the girl, Susan Morrow, is married to James Seay, the school's athletic director, but he becomes suspicious when he notices that she had been kept isolated. When he offers to treat Susan by psycho-therapy, Elliott is ordered to leave her alone. Caught questioning Susan, Elliott is discharged and warned not to reveal what is going on in the school lest he be reported for practicing medicine without a license. Elliott, however, follows up the case and, through old newspaper files, learns that Seay had married an oil heiress who had no other relatives and whose fortune Seay would inherit if she should die. Through hospital records he learns also that Susan was an amnesia victim who had been claimed as a relative by Seay and Helen. Checking further, Elliott gathers evidence that Seay had murdered his wife, and he becomes convinced that Susan would suffer the same fate, under the guise of suicide, after which Seay planned to palm her off as his wife. Elliott returns to the school secretly, and by a clever ruse gets Susan out of the building. He then enlists the aid of the authorities to bring Seay and Helen to justice and to turn the school into a legitimate institution. It ends with his appointment as resident psychiatrist and with his marriage to Susan.

Aubrey Wisberg and Jack Polexfen wrote the story and produced it. E. A. Dupont directed it.

For adults.

"Cry of the Hunted" with Barry Sullivan, Vittorio Gassman and Polly Bergen

(*MGM, May; time,* 78 *min.*)

An unpleasant chase melodrama that does not rise above the level of program fare. Revolving around the relentless search for an escaped convict in the dangerous swamps of Louisiana, the story is completely cheerless and the action frequently brutal. Barry Sullivan is sympathetic as the humane prison official who is assigned to the task of finding and returning the escaped convict. Vittorio Gassman, as the hunted man, is a sullen sort and, though he shows some signs of humanity, he does not win one's sympathy. The actual Louisiana swamp backgrounds are interesting, but the photography is somewhat dark. Worked into the proceedings are several confusing dream sequences. No fault can be found with the performances, but on the whole the picture leaves one with the feeling that it is hardly worthy of an MGM label:—

Imprisoned in the state penitentiary for robbery, Gassman refuses to reveal the names of his accomplices. Sullivan, the prison's security officer, tries to get the information from him, but to no avail. While being taken to the district attorney's office for questioning, Gassman escapes from William Conrad, a subordinate security officer. The authorities are confident that he had headed for his home in Louisiana, and Sullivan is assigned to catch him — a task that worries Polly Bergen, Sullivan's devoted wife. Arriving in Gassman's home-town by plane, Sullivan arranges to stop and search all incoming freight trains. He traps Gassman, but the convict escapes again by jumping from a railroad bridge into the river. Making his way to his cabin in the swamps, Gassman is shocked to find Sullivan waiting for him. He submits to arrest just as Mary Zavian, his wife, and their child, arrive at the cabin. Realizing that Gassman had not seen his wife for many months, Sullivan removes the handcuffs and leaves the cabin to wait outside. Mary persuades Gassman to attempt another getaway and helps him to accomplish it by knocking Sullivan unconscious with a heavy skillet. Regaining consciousness, Sullivan learns that Gassman had fled deep into the swamps. Despite warnings that Gassman's bayou friends would protect him, Sullivan goes in pursuit of the convict and locates him after an arduous search. Gassman refuses to submit to arrest and the two start a vicious fight, during which Sullivan falls into a quagmire, only to be saved by Gassman, who cannot bear to see him die. Later, Gassman is stricken with malaria, and Sullivan in turn risks his life to save him, even fighting off an alligator attack. Both are eventually rescued by Conrad. Back in prison, Gassman influenced by Sullivan, becomes a model prisoner and learns a useful trade. He heads home happily after serving his sentence, with Sullivan proud of a job well done.

It was produced by William Grady, Jr., and directed by Joseph H. Lewis, from a screenplay by Jack Leonard, based on a story by himself and Marion Wolfe. For adults.

"The Blue Gardenia" with Anne Baxter, Richard Conte and Ann Sothern

(*Warner Bros., Mar.* 28; *time,* 90 *min.*)

A good production of an unpleasant subject. As in most murder melodramas, an attempt is made to mislead the audience as to who committed the murder. But there are some discrepancies, which are hard to explain. It is unlikely, however, that non-discriminating audiences will question these discrepancies. Anne Baxter does fine work as the hapless heroine, but the situation where she is intoxicated is pretty sexy. No one can misunderstand Raymond Burr's intentions when he lures her to his apartment and fills her up with champagne. Richard Conte goes through his acting chores with one expression — a "long" face, and he never varies it. The best acting honors go to Ann Sothern; she is a real trouper:—

Conte, a popular Los Angeles columnist, goes to the telephone company to do a feature story on telephone operators and finds Burr, an artist, doing a sketch of Miss Sothern, whom he unsuccessfully tries to date. Burr next tries to charm Miss Baxter, Miss Sothern's roommate, but he soon learns that she has a sweetheart in Korea. Ruth Storey, Burr's regular flame, calls him up and hysterically informs him that she is going to have a baby, but he brushes her off. That night, while Miss Sothern is out on a date, Burr telephones and Miss Baxter answers. Since Miss Sothern was out, he asks Miss Baxter to go out with him. Feeling lonely and despondent, she accepts. He lures her to his apartment, gets her intoxicated, and makes a dishonorable proposal to her. She passes out, but not before taking a swing at him with a poker. When she regains consciousness, she finds Burr lying on the floor, dead. She rushes home and, after a restless night, wakes up remembering only a few details of what had happened. Burr's body is discovered, and the police seek a clue to his murderer. Conte, sensing a sensational story, starts an investigation of his own and conceives the idea of writing an open letter in his column, inviting the murderer to communicate with him and promising legal aid if he is innocent. Miss Baxter gets together with Conte and talks to him as if she represented the murderer, a girl. The police, however, close in and arrest her. Believing in Miss Baxter's innocence, Conte intensifies his search for the murderer, and through a clue — a blue gardenia Burr had bought from a blind woman, he traces the crime to Miss Storey, Burr's pregnant girl-friend; she had entered the apartment and had committed the crime right after Miss Baxter had collapsed. Thus Miss Baxter is cleared.

Alex Gottlieb produced it, and Fritz Lang directed it, from a screenplay by Charles Hoffman, based on a story by Vera Caspary. Adults.

"Desert Legion" with Alan Ladd, Richard Conte and Arlene Dahl

(*Univ.-Int'l, April; time,* 86 *min.*)

A good adventure drama about the French Foreign Legion, photographed in Technicolor. The action fans in particular should find it to their liking, for it offers plenty of thrills and excitement, as well as glamor and romance. The battles between the Legionnaires and a band of Arab raiders are well staged, but the most thrilling highlight is the vicious spear duel between Alan Ladd, as the hero, and Richard Conte, as the villain. Ladd is properly dashing in his heroic role, while Conte in turn is acceptably dastardly. Arlene Dahl, dressed in scanty harem costumes, is a fetching heroine, easy on the eyes. The production values, enhanced by the fine color photography, are first rate:—

While leading a patrol in the Algerian desert in search of a notorious band of raiders, Ladd, a Legionnaire captain, is ambushed. His patrol is annihilated, and he himself is knocked unconscious. He is rescued by Arlene, a beautiful but mysterious native girl, but he refuses to trust her in the belief that she is one of the raiders' followers. After returning to his base, Conte receives a note from Arlene requesting his aid in the interests of a peace-loving people. Refused permission to leave the base, Ladd goes AWOL and, taking along Akim Tamiroff, his orderly, makes contact with a guide who leads him to the hidden mountain city of Madara, the existence of which had always been treated as a fairy tale. There, Ladd discovers that Arlene is the daughter of Oscar Beregi, the ruler, and that the peace of the city was threatened by Conte, who was plotting to overthrow Beregi and marry Arlene. Beregi asks Ladd to marry Arlene and thus become the new ruler — a move that would stymie Conte's bid for power. Ladd declines. Later, however, he discovers that Conte is the secret leader of the bandits; he challenges him to a duel. Ladd wins the duel but spares Conte's life to bring him back to the Legion, but as he leaves the city he is ambushed by Conte's men and thrown into a dungeon. Conte and his bandits then head for the desert to trap a force of Legionnaires who were on their way to aid Ladd. Arlene and her father help Ladd to escape from the dungeon, and he sets out to warn the Legionnaires of the trap. In the battle that follows, the Legionnaires wipe out the bandits, while Ladd kills Conte in a hand-to-hand fight. It ends with Ladd marrying Arlene and becoming Madara's new ruler.

It was produced by Ted Richmond, and directed by Joseph Pevney, from a screenplay by Irving Wallace and Lewis Meltzer. Suitable for the family.

"Lili" with Leslie Caron, Mel Ferrer, Jean Pierre Aumont and Zsa Zsa Gabor

(*MGM, special release; time,* 81 *min.*)

An enchanting, heart-warming picture, photographed in Technicolor. It is, however, of a type that will best be appreciated by class audiences; it is hardly likely that its fanciful romantic tale about a 16-year-old orphan girl who finds love, happiness and shelter in a French carnival show will go over with the masses, for, though beguiling, it is slow-moving and talky. Leslie Caron is ideal as the naive but winsome heroine; she is completely captivating and natural, and the innocent manner in which she talks to several dolls in a puppet show, telling them of her feelings and problems, is warm and appealing. Fine characterizations are contributed by Jean Pierre Aumont, as a carefree magician; Zsa Zsa Gabor, as his beautiful assistant and secret wife; Mel Ferrer, as a moody but kindly puppeteer; and Kurt Kasznar, as his warm-hearted assistant. The colorful carnival background, the charming music, and two imaginative dream sequences add much to this simple but compelling film:—

Left alone in the world following her father's death, Leslie comes to a small French village, where she meets and attaches herself to Aumont. Ferrer and Kasznar disapprove of his taking Leslie to the carnival, where he gets her a job as a waitress. She loses the job, however when she pays more attention to Aumont's act than to her customers. Despondent, she determines to take her life by jumping from a high ladder, but before she can start the climb she hears a voice from the puppet booth nearby. Ferrer, realizing her intentions, speaks to her through his puppets. She engages the puppets in conversation, unaware that the different performers had gathered to watch the impromptu performance. The audience becomes so enthusiastic that Ferrer decides to make the conversations with Leslie a permanent part of the act. Ferrer, a former dancer crippled in an accident, falls in love with Leslie and cannot bear her infatuation for Aumont. Meanwhile Leslie blossoms into a young lady, loved by all. Her little world tumbles when she learns that Aumont was leaving the carnival, and that he was married secretly to Zsa Zsa. Her despondency annoys Ferrer, and he strikes her in a jealous fit. Shocked, she packs her bag and leaves the carnival. While trudging along the road, Leslie experiences a day-dream in which she dances with the puppets, and when she comes back to reality she does so with the full realization that she is deeply in love with Ferrer. She dashes back to the carnival, into his waiting arms.

It was produced by Edwin H. Knopf, and directed by Charles Walters, from a screenplay by Helen Deutsch, based on a story by Paul Gallico.

Suitable for all.

"Salome" with Rita Hayworth, Stewart Granger and Charles Laughton

(*Columbia, no rel. date set; time,* 103 *min.*)

If one were to appraise this Technicolor biblical drama on the basis that it would be offered to the exhibitors as a regular feature in the normal way, one could call it a very good picture of its kind. But since Columbia is hailing the picture as the most important production ever produced by the company, and since it is giving it a pre-release advanced admission price treatment, a proper appraisal is that it falls short of being a really exceptional production, the kind the movie-goer has a right to expect when he is asked to pay an increased admission price to see it. It is a fairly spectacular production, has fine photography, and considerable sex exposure, but the story does not touch one's heartstrings. Its chief exploitation feature, which Columbia is playing up to the hilt, is the Dance of the Seven Veils, as performed by Rita Hayworth, who plays the title role of "Salome." It is a sensuous dance, daringly executed, but it is hardly enough to make up for the story's lack of strong dramatic values. It is certainly an impressive picture in scope, but it is not an outstanding entertainment:—

The story takes place in the time of Christ, with the civilized world in the grip of the Roman Empire. The province of Galilee, in the Holy Land, is ruled by King Herod (Charles Laughton), a licentious man, and Herodias (Judith Anderson), his scheming wife, who had divorced Herod's brother to marry him. Both live in deadly fear of John the Baptist (Alan Badel), a prophet, whose preachings against "the adultress queen and pagan king" gain more and more listeners. Herodias constantly urges the King to have John executed, but he does not dare harm him lest he prove to be the Messiah. Salome, Herodias' daughter by her first marriage, returns from Rome, where she had been sent as a child because of Herod's unwanted attentions. She had been banished from Rome as a "barbarian," and Claudius (Stewart Granger), a handsome Roman officer, had been assigned to accompany her home. He had fallen in love with her, and she had learned that he was a secret convert to the teachings of John the Baptist. The alert Claudius thwarts an attempt by Herodias to kill the Prophet, and the King, frightened, arrests John for treason to protect him from the Queen's paid assasins. In the course of events, Herodias, aware that Herod coveted her daughter, asks Salome to offer herself to the King through a dance in exchange for the Prophet's head. Salome is revolted and disillustioned by her mother's suggestion, but when the Prophet's life is threatened once again, she performs the dance in the hope of winning John's release. The scheming Herodias, however, convinces Herod that Salome will be his in exchange for the Prophet's head, which is borne into the banquet hall just as Salome finishes her dance. The shocked girl denounces her mother and the King, after which she is rescued and spirited out of the castle by Claudius. It ends with Claudius and Salome joining a multitude of people on a hillside to listen to the teachings of Christ.

It was produced by Buddy Adler, and directed by William Dieterle, from a screenplay by Harry Kleiner, based on a story by Jesse L. Lasky, Jr.

It is doubtful if children will understand the sex implications.

"One Girl's Confession" with Cleo Moore, Hugo Haas and Glen Langan

(*Columbia, April;* 74 *min.*)

Mediocre program fare. The story is not only ordinary and trite, but it sets a bad example, for the heroine is shown robbing her employer on the pretext that he had once cheated her father of his money. Another flaw shows the heroine shoving the stolen money under a church gate after she believes that she had killed her boss, but attempting to recover the money after learning that he is still alive. In other words, the writer believed that his heroine could atone for her sin as long as she offered the stolen money to the church. This is indeed peculiar morality. It is apparent that Hugo Haas, the author-producer-director, as well as actor, realized that he had no story to speak of, for he has seen to it that Cleo Moore, the heroine, appears throughout in clothes that emphasizes her buxomness. There is hardly any comedy relief:—

Cleo is employed in a tawdry waterfront restaurant owned by Leonid Snegoff, who makes her life miserable. Years previously, Snegoff had robbed her father of his fortune, and she plots to get even with him. When Snegoff makes an illegal deal with a stranger and is paid $25,000, Cleo steals the money and buries it in the woods. She admits the crime when the police question her but refuses to reveal the hiding place. Her good behavior in prison shortens her sentence, but once free she bides her time before digging up the fortune. She obtains a job in a restaurant owned by Haas, and strikes up a friendship with Glenn Langan, a young fisherman. Haas, an inveterate gambler, loses everything one night, and Cleo offers to help him cover his losses. She instructs him how to find the money she had buried, but finding nothing, he returns and reviles her for tricking him. While brooding over the disappearance of the money, Cleo learns that Haas is living in luxury in a pent house, and she concludes that he is doing it with her money. She forces her way into the apartment while he is sleeping off a "drunk," and demands her money. A struggle follows, and she hits him on the head with a champagne bottle. Believing him to be dead, she is frantic. Just then Ellen Standsbury, his girl-friend, arrives on the scene and informs Cleo that Haas had won considerable money at cards. Cleo rushes to the spot where she had buried the money and finds it. Remorseful, she passes the money through the iron grillwork of a church gate, then goes to the police to confess the killing. The police check Haas' apartment and find that he is very much alive. Cleo rushes back to the church to recover her money, but she is too late. Later, Haas meets Cleo and suggests that she join him now that he is wealthy, but she prefers to join Langan for a life of respectability and happiness.

It was written, produced and directed by Mr. Haas.

Adult fare.

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THE CINEMASCOPE DEMONSTRATION

More than three hundred exhibitors, producers and distributors, some of them from abroad, gathered in Hollywood this week to see demonstrations of the 20th Century-Fox Cinema-Scope wide-screen system, and of those who have seen it, few, if any, will disagree with the statement made by Jerry Wald, executive producer for Columbia Pictures, who called it "the greatest advancement in the history of motion pictures since sound."

Among the other production leaders voicing high praise was William Goetz, Universal-International's production chief, who said: "I think CinemaScope is wonderful and that it will be a great shot in the arm to our industry and to the motion picture public. I think it is a wonderful form for motion pictures."

Stanley Kramer, the leading independent producer, said that he was "very impressed about the possibilities of this new big screen medium."

Perhaps the most significant development, denoting complete confidence in CinemaScope, is the joint statement issued this week by Nicholas M. Schenck, president of Loew's, Incorporated, and Spyros P. Skouras, president of 20th Century-Fox, that arrangements have been concluded for Loew's to move forward with 20th Century-Fox on CinemaScope, and that Mr. Schenck's company will announce soon the first MGM picture to be made with this process.

The high praise voiced by the aforementioned production heads is, in the opinion of HARRISON'S REPORTS, fully justified. The demonstration viewed by this writer on Wednesday, at the press showing, left no doubt that CinemaScope is the only new dimension process thus far developed that has lasting possibilities and, as was pointed out by Al Lichtman, 20th-Fox's distribution chief, the process may well be "the answer to the economic ills of the industry."

The potentialities of the CinemaScope were revealed on a curved screen 63 feet wide by 25 feet high, with the curvature extending to a depth of five feet. The hour-long demonstration, all in color, included scenes from both "The Robe" and "How to Marry a Millionaire"; a musical number from "Gentlemen Prefer Blondes," recorded with stereophonic sound; and shots of New York City's skyline, harbor and streets, winter sports at Sun Valley, different plane shots at La Guardia Airport, speedway automobile races, and scenes of an orchestra rehearsing.

Depending on the subject matter, the demonstration left one amazed, thrilled, fascinated and impressed. The scenes of the speedway automobile races, for example, were extremely thrilling and breathtaking, for the skidding vehicles seemingly skidded into the front seats, giving one the feeling of being present at the race and taking part in the exciting action. The shots of planes either landing or taking off, as well as the shots of New York's fabulous skyline, were most fascinating as viewed on the huge panoramic screen.

Most fascinating, too, was the scene from "How to Marry a Millionaire," in which three of the stars, Marilyn Monroe, Betty Grable and Lauren Bacall carried on a conversation. The sterophonic sound—that is, horns strategically placed behind and at either side of the screen to make sound seem to come from its exact point of origin—made it appear as if the words spoken by each actress came from her lips, giving the whole scene a life-like quality.

The other scenes, whether action, drama, musical or comedy, were highly impressive, and they left no doubt that the CinemaScope technique offers advantages for every type of film, regardless of the action and locale.

The great majority of exhibitors will be interested to know that the CinemaScope screen can be enlarged or reduced to fit any size theatre. This was made clear by Darryl F. Zanuck, 20th-Fox's production chief, who informed those present at the demonstration that the system can be installed in small theatres since he himself has fitted it in his projection room at the studio for his own use.

Mr. Skouras, too, made a short talk at the close of the demonstration, thanking those who had come to see the new system, and reaffirming his confidence and belief that CinemaScope will win back lost patronage and help the industry to rise to greater heights than ever before.

Mr. Lichtman, in his talk, stated that every effort is being made to furnish the exhibitors with CinemaScope equipment as soon as possible, and he made a strong plea for the standardization of new-dimension equipment lest the exhibitors suffer great losses.

The demonstration was not without some flaws, but these secmed minor and in all likelihood were due to the fact that much of the material screened was photographed experimentally and without the extreme care that would normally go into a finished production.

On the whole, however, there can be no question that CinemaScope is one of the greatest technological advancements in motion pictures since the advent of sound. HARRISON'S REPORTS firmly believes that it is the only new dimension system thus far developed that has possibilities of final acceptance by the public. The third-dimension illusory effect of CinemaScope on the huge panoramic screen, combined with its stereophonic sound, will be accepted by the public much more readily than any true 3-D system that compels them to undergo the annoyance of wearing polarized glasses. And it will not surprise this paper that, once pictures produced by the CinemaScope process reach the theatre screens, the 3-D pictures requiring glasses will fall by the wayside if not into oblivion. In fact, the quicker the other producers adopt the CinemaScope system, the better for them and the entire industry.

Spyros Skouras deserves great credit for his progressiveness in bringing this new technique to the industry, and Darryl Zanuck is to be commended for his courage in going all out for the system by converting his studio's entire production schedule to making pictures in the CinemaScope process only. The motion picture business has long needed such courage, progressiveness and farsightedness, and in this case it appears as if it will pay off in a big way, not only for 20th Century-Fox, but for the industry as a whole.

"Jack McCall Desperado" with George Montgomery and Angela Stevens

(Columbia, April; time, 76 min.)

A fair program picture. There is fast action all the way through — fast enough to please those who enjoy action melodramas. The direction, however, is too weak to make it realistic. Lacking preparation in almost every important situation, the characters seem to appear from nowhere, and they do things that in real life could not be done logically. The action takes place immediately before and after the Civil War, and it revolves around the efforts of the hero, condemned by the Union forces to be shot because of supposed treachery, to prove himself innocent. He vindicates himself, of course, and the vicious characters meet defeat in the end, just as one would expect. A definite asset is the fine Technicolor photography:—

George Montgomery, a Southerner, fights with the Union Army in the same regiment as James Seay, his cousin, and Douglas Kennedy, a shrewd sergeant. William Tanner, a Confederate soldier masquerading in Union clothes, tricks Montgomery into revealing information that enables the Confederates to wipe out the Union Command headquarters. The information leak is traced to Montgomery, who is court-martialed and sentenced to die. He escapes to his parents' ranch, pursued by a detachment headed by Seay and Kennedy. He escapes again, but is unaware that they had killed his parents. After the war, Montgomery meets Tanner and offers him $1,000 to testify that he was not a turncoat. Tanner agrees. As they ride to the ranch, they meet Angela Stevens, a good girl turned thief by the war, and Montgomery protects her from Tanner's advances. Meanwhile at the ranch, Seay and Kennedy are firmly entrenched, heading a gang of gunmen. Tanner betrays Montgomery and joins the gang. Kennedy, now a U.S. Marshal, jails Montgomery, who knew nothing of his connection with the gang. Angela, remembering how Montgomery had protected her, helps him to escape. They head for the Dakotas, where the gunmen had gone. In Deadwood, Kennedy and Seay scheme to seize the Sioux Indians' gold-laden territory, and Montgomery learns of the treachery. He joins the Indians, who were his friends, and combats the gang. After a series of events, during which Seay, mortally wounded, confesses to Montgomery the details of his parents' murder and the treachery used to make him appear as a traitor, Montgomery catches up with Kennedy and kills him in a gun duel. Arrested but cleared by a jury, Montgomery marries Angela and settles down with her on the ranch.

It was produced by Sam Katzman, and directed by Sidney Salkow, from a screenplay by John O'Dea, based on a story by David Chandler.

It is a bit too murderous for children.

"Split Second" with Stephen McNally, Alexis Smith and Jan Sterling

(RKO, June; time, 85 min.)

Although the action is grim and the subject matter unpleasant, "Split Second" is a tense suspense melodrama that should give good satisfaction to the general run of audiences. There is good exploitation values in the timely angle involving an atomic bomb test, the blast from which wipes out the criminals in the end. The realistic manner in which the blast is depicted, and the exciting events that occur in the minutes preceding the detonation, make for a climax that will keep the spectator on the edge of his seat. The tremendous wind pressure created by the blast uproots trees, crumbles down houses and mountains, tosses an automobile into the air as if it weighed no more than a toothpick, and the heat generated sets fire to everything inflammable. The special effects used to create this holocaust are excellent. Even though the spectator is held in tense suspense, the story is, as said, unpleasant, for it revolves around an escaped convict, a coldblooded killer who holds as hostages five persons, one of whom is a woman who gives herself to him hysterically in an effort to insure her own safety. The direction is skillful and the acting very good:—

Aided by Frank de Kova, a former convict, Stephen McNally and Paul Kelly escape from a prison near the California-Nevada border, with Kelly wounded seriously in the escape. Keith Andes, a reporter assigned to cover an atomic bomb test in the desert, is ordered to return to Las Vegas to cover the jail break. En route, he gives a lift to Jan Sterling, a hard-boiled stranded night-club entertainer. Meanwhile the three desperadoes kill a gas station attendant and hi-jack a passing automobile driven by Alexis Smith, a married woman accompanied by Robert Paige, her lover. McNally makes them his hostages, and upon learning that Richard Egan, Alexis' husband, is a doctor, he telephones him and instructs him to come to Lost Hope City, a desert ghost town, threatening to kill Alexis if he fails. When the car runs out of gas, McNally, at gunpoint, hi-jacks the car driven by Andes and drives to the ghost town, despite Andes' warning that it was within the restricted testing-ground zone, where the bomb blast was to take place at six o'clock in the morning. McNally, however, felt that there was enough time for Egan to arrive and treat Kelly, and to clear out before the blast. Egan's delayed arrival narrows the margin of safety and the tension grows. Paige, driven to hysteria, tries to rush McNally and is shot dead. This incident sobers the other hostages. Alexis plays up to McNally so that he will take her with him when he leaves. Meanwhile Arthur Hunnicutt, an old prospector, arrives on the scene and he, too, is made a hostage. Egan finally shows up and finishes operating on Kelly only one hour before the scheduled blast. Just then a warning siren goes off, indicating that the time for the blast had been advanced and that it would go off in fifteen minutes. Accompanied by Alexis, McNally and the criminals take off in Egan's car, leaving the others to their doom. McNally drives furiously away from the area, but when he reaches the top of a hill the bomb goes off and the full fury of the blast demolishes the car and kills its occupants. The hostages, led to an old mine tunnel by the prospector, are saved.

Edmund Grainger produced it, and Dick Powell directed it, from a screenplay by William Bowers and Irving Wallace, based on a story by Chester Erskine and Wallace.

For adults.

"The System" with Frank Lovejoy

(Warner Bros., April 18; time, 87 min.)

"The System," which deals with big-time gamblers and with an investigation by a legislative crime commission, is a well produced melodrama. Unfortunately, however, it is not only unpleasant but demoralizing. It is unpleasant because of the ruthless methods, including murder, employed by the gamblers; and it is demoralizing because the hero, one of the big gamblers, is glorified, and an attempt is made to win sympathy for him. It would not have been so bad if the hero had decided to turn state witness out of civic pride; he turns only because his own son, ashamed of the racket revelations concerning his father, commits suicide. There is hardly any comedy relief, and the romantic interest is somewhat forced. The direction and acting are first rate:—

Frank Lovejoy, gambling kingpin of a large city, is associated with a national crime and gambling syndicate, but endeavors to operate on a fair basis and without violence. When the death of an 18-year-old boy is traced to his inability to pay off a gambling debt, Don Beddoe, a veteran reporter, persuades Roger Stuart, publisher of the local paper, to allow him to start a crusade against the gambling racket. Stuart agrees, but he is motivated only by the hope that Lovejoy, to halt the crusade, would agree to stop dating Joan Weldon, his daughter. Lovejoy visits Stuart when the opening blast is published, but he refuses to give up Joan as the price for stopping the articles. He warns Stuart, however, not to do anything that will hurt Bob Arthur, his 18-year-old son in college. Lovejoy attempts to soften up Beddoe, an old friend, but in vain. As a result of Beddoe's articles, the State Crime Investigating Committee comes to town to hold hearings. Dan Seymour, head of the national syndicate, demands that Lovejoy stop the adverse publicity by any means, and when he refuses to resort to violence he arranges for his own hoodlums to murder Beddoe before he can appear at the Committee's opening session. At the hearings, several witnesses identify Lovejoy as the boss of the city's gambling rackets, and Joan takes the stand to defend him as an honorable man. While Lovejoy himself is on the stand, word comes that his son, ashamed of the revelations concerning his father, had committed suicide. With the one thing in life he valued most gone, Lovejoy changes his attitude; he cooperates with the police and the Committee to clean up gangsterism and gambling, and helps to bring Beddoe's killers to justice. He himself is convicted for perjury, but he leaves to serve his sentence with assurances from Joan that she will be waiting for him.

Sam Bischoff produced it, and Lewis Seiler directed it, from a screenplay by Jo Eisinger, based on a story by Edith and Samuel Grafton.

Adults.

"The Big Frame" with Mark Stevens

(*RKO, no rel. date set; time,* 67 *min.*)

Produced in England, this is an ordinary murder mystery melodrama that may be used on the lower half of a double bill if the exhibitor has nothing else in sight. It follows the usual formula of hiding the identity of the killer until the finish, but there is little about the stock story or its presentation that is either fresh or interesting. It is not without its moments of exciting action, but on the whole it is too talky and lacks suspense. Except for Mark Stevens, the other players in the cast are more or less unknown to American audiences. The direction and acting are competent if not outstanding:—

Mark Stevens, an American jet pilot, arrives in London to attend a reunion party of an RAF squadron he had served with, and to propose to Jean Kent. At the party, John Harvey, intoxicated, insults Stevens and tangles with him. But both have another drink and agree to forget the incident. Immediately after the drink, Stevens gets dizzy and passes out. He wakes up on the following afternoon in a cheap hotel, unable to remember how he got there, and learns from the newspapers that Harvey had been found murdered. He contacts Jean and John Bentley, a member of the party, and learns that Scotland Yard sought to question him. Feeling that circumstantial evidence is against him, unless he can account for his whereabouts, Stevens decides to do his own investigating before the police find him. Aided by Jean and Bentley, Stevens starts his desperate quest and learns from Dianne Foster, flirtatious wife of Harvey's business partner, that Harvey, for reasons unknown, had leased a garage. Following up this clue, Stevens learns that Harvey had been using the garage as a warehouse for smuggled goods, but before he can learn more from the garage caretaker the man is shot dead by a mysterious killer. Stevens and Jean pursue the killer to an apartment house where Dianne lived, and while Stevens questions Dianne the police catch up with him. Meanwhile Jean, waiting in the car, is joined by Bentley, who through a careless remark reveals that he had killed Harvey over a disagreement in the smuggling business. Bentley decides to kill her, too, so as to silence her, but she manages to drop a clue to her predicament. The police, joined by Stevens, start a hectic chase that ends at an airport, where Stevens prevents Bentley from taking off in a plane, subduing him and rescuing Jean.

It was produced by Robert S. Baker and Monty Berman, and directed by David MacDonald, from a screenplay by Steve Fisher and John Gilling. Adults.

"The Bandits of Corsica" with Richard Greene and Paula Raymond

(*United Artists, Feb.* 27; *time,* 81 *min.*)

Although the action is amateurish in many spots, this costume adventure melodrama has enough movement, excitement and heroics to satisfy non-discriminating picture-goers. The story is rather sketchy, and it follows a formula pattern in that the hero seeks to liberate the people from a tyrannical ruler. Richard Greene plays a dual role, that of identical twins, one a Count and the other a gypsy. He does well enough in both roles, so far as acting is concerned, but the action is often unrealistic because of the uneven script and careless direction. Moreover, the story is somewhat unpleasant because it pits brother against brother. Raymond Burr, as the tyrannical ruler, is a typical black-hearted villain, and Paula Raymond, as the Count's devoted wife, is beautiful and sympathetic:—

Greene, a Corsican Count, secretly heads a group of freedom-loving citizens who seek to overthrow Burr and restore just rule to the people. Greene is shot in the shoulder during an attack on one of Burr's lieutenants, and at that instant the pain is felt by his twin brother, a knife-thrower living with a band of gypsy entertainers. Five years previously, the gypsy twin had suffered amnesia and had lost his identity and memory, yet through a psychological oddity, he felt the joys and sufferings of his brother, the Count. Only Raymond Greenleaf, the family doctor, knew of the gypsy twin's whereabouts. Suspecting that the Count is the leader of the insurgents, Burr places a guard around the Count's castle to watch his movements. Greenleaf, to help the Count carry on his crusade, brings the gypsy twin to the castle. Though overwhelmed by the resemblance, the gypsy twin does not recognize his brother, but he agrees to impersonate the Count while he continues his work with the rebellion. With the Count supposedly under guard, the continuation of the attacks on his forces confuse Burr. In the course of events, the gypsy twin regains his memory, and the awakening brings back an old hatred he had always felt for his brother. He concocts a plan to assassinate Burr and have the Count blamed for the crime, a scheme that would enable him to win Paula, whom he coveted. After many intrigues and incidents, the Count himself kills Burr in a violent duel, only to find himself confronted with death at the hands of his twin brother. But before harm can be done to the Count, Nestor Paiva, his trusted aide, shoots and kills the gypsy twin. With Corsica liberated, the Count and Paula look forward to a peaceful life.

It was directed by Ray Nazarro, from a screenplay by Richard Schayer, based on a story by Frank Burt. No producer credit is given. Suitable for the family.

"Trouble Along the Way" with John Wayne, Charles Coburn and Donna Reed

(*Warner Bros., April* 4; *time,* 101 *min.*)

A thoroughly delightful heartwarming comedy-drama. Favorable word-of-mouth advertising should make it one of the top box-office attractions of the year. It is strongly reminiscent of "Going My Way," and like that picture this one, too, has a Catholic school background. The story, however, is a pure entertainment that will be enjoyed by all, regardless of religion. Dealing with the efforts of Charles Coburn, elderly rector of an impoverished Catholic college, to pay off the school's huge debt through the profits earned from a winning football team, the story is a fine blend of high comedy and sentiment, packed with situations that provoke chuckles and hilarious laughter, as well as situations that tug at one's heart-strings. The dialogue is particularly good. John Wayne is outstanding as a discredited football coach who is hired by Coburn and who resorts to all sorts of chicanery to build up a profit-making team until his methods are found out by Coburn. In this respect the film pokes much satirical fun at big-time college football and the subsidization of players. Coburn is an artist to the nth degree; his characterization as the elderly priest is completely natural and winning. Worked into the human proceedings are Wayne's difficulties with his ex-wife over the custody of their 10-year-old daughter, played in wonderful fashion by little Sherry Jackson. Donna Reed is fine as a probation officer who wins Wayne's heart. All the players, in fact, are first rate, as is the direction:—

Learning that St. Anthony's college will be closed down within six months unless it pays off a debt of $170,000, Coburn, rector of the school, makes a deal with Wayne to improve the school's football team and make it a box office attraction. Wayne, down on his luck, accepts the offer only because it would enable him to live at St. Anthony's with Sherry, his daughter, whom juvenile authorities were seeking to take away, acting on a complaint from Marie Windsor, his ex-wife, who charged that he was neglecting the child. Wayne finds the school's athletic facilities in very bad shape, and he expresses the fear that it will take him too long to develop a team that would be good enough to play with the big college teams. Coburn takes the matter up with Lester Mathews, a Cardinal, who quickly arranges for St. Anthony to meet some of the toughest teams in the country. This development horrifies Wayne, but by making unethical deals with ineligible players, he rounds up a good team, whips it into shape, and wins the first game of the season. Meanwhile Marie intensifies her fight to gain custody of Sherry, and as a result Wayne finds himself at odds with Donna Reed, a probation officer of the Domestic Relations Court, who had been deceived by the character of Marie. Donna informs Coburn of the unethical methods employed by Wayne to build a winning team. Coburn immediately cancels the remainder of the schedule and resigns himself to the closing of the school. Wayne reproaches Donna, but he becomes ashamed when she convinces him that his lack of ethics could be a bad influence on Sherry. Wayne then offers to give up Sherry without a court fight, but Marie insists on a trial so that his activities will be spread on the record, thus humiliating him. Donna, by this time in love with Wayne, becomes sympathetic towards him, and so does Coburn, who offers to appear for him as a character witness. Meanwhile the Catholic authorities decide to allow St. Anthony's to remain open. With the custody case continued pending a further probationary report on Wayne, the story ends with assurances given to Wayne that he can continue his work as football coach, and with the indication that he will retain custody of Sherry and that Donna will become her new mother.

Melville Shavelson produced it, and Michael Curyiz directed it, from a screenplay by Jack Rose and Mr. Shavelson, based on a story by Douglas Morrow and Robert Hardy Andrews. Fine for all types of audiences.

"Kansas Pacific" with Sterling Hayden and Eve Miller

(*Allied Artists, Feb. 22; time, 73 min.*)

Good! It is a railroad story, with fast action and several thrills, photographed in Cinecolor. The story unfolds just before the Civil War, and deals with the efforts of Sterling Hayden, as the hero secretly representing the Union Army, to finish the Kansas Pacific railroad so that, if war broke out, it would be available to the Union Army to supply their forces. Southern sympathizers, of course, attempt to thwart Hayden's efforts. Hayden does well in his role, and so do Barton MacLane, as the heroine's father, and Harry Shannon, as the train engineer. Eve Miller is beautiful, but she is not given much to do in the mild romance that is interwoven in the plot. Reed Hadley is a vicious villain. There is some mild comedy relief here and there. The color is good, particularly in the outdoor scenes:—

Construction of the Kansas Pacific Railroad in 1860 is interrupted by Southern sympathizers who don't want the railroad built lest it be used to advantage by the Union forces. Being on the border line between the North and the South, the Kansas State inhabitants are divided in their allegiance, with the Southern sympathizers resorting to destruction and murder to prevent the railroad from reaching the Pacific Coast. When military help is requested, Jonathan Hale, the general, is reluctant to spare any of his troops; he sends Hayden, an army engineer, to take over the construction job, with orders to dress only as a civilian. MacLane, the construction boss; Eve, his daughter; Shannon, the train engineer; and Tom Fadden, his fireman, who all lived in the work train, are at first resentful of Hayden, but he eventually wins them over. Reed Hadley, a Southern sympathizer, pretends to be Hayden's friend, but Hayden is suspicious of him. Hayden hires many workers, but some of them are Southern sympathizers who undo most of the work done, such as blowing up the road bed. By tapping a telegraph line, the saboteurs, under Hadley's leadership, keep informed of Hayden's supply orders and in that way are enabled to blow up a shipment of dynamite when it arrives. To stop the destruction, Hayden orders the Army to send an armed train, with the troops to remain concealed until they reach a critical spot. When the train reaches that spot and Hadley orders his men to bombard it with artillery obtained from the Confederates, the Union forces uncover themselves to reply with their cannons, exterminating the Southerners. Construction of the road then proceeds, with a budding romance between Hayden and Eva helping to speed it along.

Walter Wanger produced it, and Ray Nazarro directed it, from a screenplay by Dan Ullman. Edward Morey, Jr., was associate producer.

Suitable for all.

"Abbott and Costello Go to Mars"

(*Univ.-Int'l, April; time, 77 min.*)

The avid Abbott and Costello fans will find plenty of laughs in this comedy pair's latest nonsensical adventure. This time the two comedians venture into outer space, by pure accident, of course, and as can be expected the action is broad throughout, with the boys blundering from one misadventure to another. Their experiences in a space ship, which is accidentally set in motion by the hapless Costello, and which zooms all around New York City, swooping through skyscraper canyons, under bridges and even through the Holland Tunnel, will make their fans, particularly the youngsters, howl with glee. Amusing also are their adventures on the planet Venus, which is depicted as being inhabited by women only—and needless to say they are "out of this world." All in all, it is fast and furious, and in entertainment values is a notch above several of their recent efforts:—

When a toy plane he is flying for some children strikes a policeman, Lou Costello hides in a delivery truck driven by Budd Abbott, who worked for Robert Paige, head of a laboratory building a space ship. He is discovered in the truck when it arrives at the laboratory and suspected of being a spy. The mixup is straightened out, and Costello becomes Abbott's assistant. While they load supplies into the space ship, Costello accidentally touches a switch that causes the craft to take off. It zooms all around New York City, heads South, and finally lands in New Orleans at the height of the Mardi Gras. The weird costumes worn by the celebrants lead the boys to believe that they had landed in Mars. They don space suits and join the people. They soon become involved wtih Jack Kruschen and Horace McMahon, two escaped convicts, who force them to return to the space ship and take off with them aboard. They land in Venus and are captured by the female guards of Mari Blanchard, the Queen. Mari explains that Venus is inhabited only by women because she had once been betrayed by a man. But she is taken with Costello and crowns him King on condition that he remain true to her. The other men, seeking to usurp Costello's position, trick him into flirting with some of the pretty guards, and as a result all are banished from Venus. They take off once again in the space ship and land at La Guardia Field in New York. Abbott and Costello are treated like conquering heroes and given a parade up Fifth Avenue, while the two convicts trail behind in a patrol wagon. Just as Costello kisses a pretty girl, a flying saucer from Venus appears overhead and drops an oversized egg on his head.

It was produced by Howard Christie, and directed by Charles Lamont, from a screenplay by D. D. Beauchamp and John Grant, based on a story by Mr. Beauchamp and Mr. Christie.

Harmless for the family.

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RIVOLI THEATRE
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March 7, 1953

Mr. P. S. Harrison
HARRISON'S REPORTS
1270 Avenue of the Americas
New York 20, N. Y.
My dear Harrison:

Your editorial, "Here and There," in the current issue (March 7) of your valuable publication is admirable, but I want to take issue with the term you use, "flat" pictures, to indicate the current, or standard film projection.

It is true that "flat" means a smooth or even surface, and is an antonym for round or full. But it is also a slang term for "broke" or "spent" or tasteless and other uncomplimentary things.

Standard, or 2-D films, will be with us for a time yet, and certainly no criticism or aspersion is meant by referring to them as "flat" pictures. But the public may construe the appellation at its worst, and it might prove injurious.

Why not refer to 2-D films as "standard" ones, which they still are. There may even be a better designation. "Flat" film certainly is not.

Sincerely,
(signed) MONTAGUE SALMON
Managing Director

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AN IMPORTANT ENTRY IN THE WIDE-SCREEN SWEEPSTAKES

What appears to be a most important development in the wide-screen motion picture field is the announcement of the formation of the Magna Theatre Corporation, a new production and distributing company, which will employ a new wide-screen production and projection system called the Todd-AO process. According to the formal announcement, the process, which will utilize 65mm. film, is "as large as Cinerama and uses a large, curved screen and projects the film via a modification of the projector lens."

The Todd-AO system employs only one strip of film and one projector, and it is claimed that "the true wide angle of photography makes the observer a participant in the action on the screen" without the use of glasses. From the claims made for the system, it seems to be comparable to Cinerama and CinemaScope.

What sets this announcement apart from numerous other announcements of new 3-D and wide-screen systems is the fact that the Magna Theatre Corporation is headed by a group of prominent Broadway and Hollywood personalities who, it is reasonable to assume, would not be wasting their time unless they were confident of the merits of their process. This group includes Joseph M. Schenck, former executive head of production at 20th Century-Fox, as chairman of the board; George P. Skouras, head of United Artists Theatre Circuit, as president; and Arthur Hornblow, Jr., the independent film producer, as vice-president in charge of production. Additionally, the new company's board of directors include Michael Todd, the Broadway producer; Lee Shubert, whose company operates most of the legitimate theatres on Broadway; Richard Rodgers and Oscar Hammerstein II, the highly successful Broadway producers of such musical hits as "Oklahoma," "South Pacific" and "The King and I;" Edward Small the independent motion picture producer; Charles Seligson, Professor of Law at New York University; and Judge James Landis, former Dean of the Harvard Law School.

Announced also was the formation of a subsidiary company, known as the Todd-AO Corporation, to distribute and lease the equipment necessary for the process. The board of directors of this corporation includes Walter A. Stewart, president of the American Optical Company, the country's oldest optical organization, which will manufacture the equipment; Henry S. Woodbridge, vice-president of American Optical; Dr. Brian O'Brian, Director of the Institute of Optics at the University of Rochester and vice-president in charge of research at American Optical, who developed the system in accordance with ideas suggested by Todd; Frederick M. Warburg, of the banking firm of Kuhn, Loeb & Co.; and Messrs. Schenck, Skouras, Shubert and Todd.

In confirming their affiliation with the Magna Theatre Corporation, Rodgers and Hammerstein announced that they would produce a limited number of musical pictures, two or more of which would be distributed by Magna.

According to a report in weekly *Variety*, the Todd-AO process will be demonstrated by late April or early May. Until then, of course, an appraisal of its practical worth to exhibition will not be possible. But if it lives up to the claims made for it, 20th Century-Fox's CinemaScope may find itself with a very formidable competitor. All this is a healthy development, particularly since it comes in the early stages of the new-dimension pictures, for the keener the competition in this new-dimension field the more each company will strive to make its process technically perfect and, it is to be hoped, available to the exhibitors at a cost that is within their means.

MORE ON CINEMASCOPE

If the Todd-AO or any other wide-screen process is to become a formidable competitor to 20th Century-Fox's CinemaScope, such a process will have to be really exceptional, for the series of CinemaScope demonstrations held last week in Hollywood before more than one thousand exhibitors and leaders from production and distribution has created more industry enthusiasm and optimism than any single development since the introduction of sound.

Limited space does not permit reproduction of the high words of praise voiced by the different exhibitors who attended the demonstrations, as well as by the top executives of rival studios. Suffice it to say that the superlatives knew no bounds and that the response exceeded even the fondest expectations of Spyros Skouras and Darryl Zanuck. All this is evidenced by the fact that 20th Century-Fox now finds itself swamped with orders from exhibitors throughout the world who are eager to equip their theatres with CinemaScope.

The same holds true for a number of producers, both independent and major, who were unstinting in their praise of the process and who stated their intentions to produce in CinemaScope. These included such men as Dore Schary, MGM's production chief, who stated that he will announce his company's first picture in CinemaScope within a few days, and Jesse L. Lasky, the veteran producer, who announced his decision to use the process for his next picture, "The Big Brass Band."

20th Century-Fox's biggest headache is the filling of equipment orders. Al Lichtman, the company's director of distribution, has announced that the company hopes to equip 750 to 1,000 theatres by the end of 1953, and 500 per month thereafter.

(*Continued on back page*)

"By the Light of the Silvery Moon" with Doris Day and Gordon MacRae
(*Warner Bros., May 2; time, 102 min.*)

This Technicolor musical is a pleasurable follow-up to "On Moonlight Bay," with all the principal players repeating their characterizations. This time the action takes place in 1919 and, though the story has its deficiencies, it shapes up as a warm and appealing entertainment, with plentiful light comedy situations, and with a good number of songs, most of them old favorites, which are put over by Doris Day and Gordon MacRae in fine fashion. The romantic complications involving MacRae and Miss Day are amusing, but most of the comedy stems from the family's erroneous assumption that Leon Ames, the father, is carrying on an affair with a glamourous French actress. It has its slow spots here and there, and on occasion the situations are to contrived to be funny, but on the whole it is the type of entertainment that is easy to take and that leaves one humming the tunes when the picture is over:—

Returning home from World War I, MacRae finds Doris and her parents (Leon Ames and Rosemary DeCamp) contemplating his immediate marriage to her. He makes it clear to Doris that he wants time to build a "nest egg," and this leads to a lover's quarrel. MacRae, however, starts work in Ames' bank. One evening Ames keeps a business appointment with Maria Palmer, French actress, who was seeking to lease a theatre operated by the bank. He approves the script of her play, except for a passionately romantic speech, of which he makes a copy in order to discuss it with his associates at the bank. This copy is inadvertently seen by Doris, Billy Gray, her imaginative 12-year-old brother, and Mary Wickes, the maid, and all three assume that it is a love letter to Maria. Keeping this discovery to themselves, Doris and Billy set about to bring their "erring" father back to their mother's loving arms. From then on every move made by Ames is misinterpreted. Through a series of mixups, MacRae sees the "love note" and thinks that another man had written it to Doris. Billy, in attempting to set MacRae straight, allows the news of his father's "philandering" to spread all over town. Every one begins to feel sympathy for Rosemary but acts cool to Ames. It is not until Maria arrives on the scene to inquire about the theatre lease that the misunderstanding is cleared up to the happiness of all.

William Jacobs produced it, and David Butler directed it, from a screenplay by Robert O'Brien and Irving Elinson, as suggested by Booth Tarkington's Penrod stories. Family entertainment.

"The Lady Wants Mink" with Dennis O'Keefe, Ruth Hussey, Eve Arden and William Demarest
(*Republic, March 30; time, 92 min.*)

A pleasing domestic comedy, photographed in Trucolor. There are a few husband-and-wife spats and reconcilliations, but the disagreements are not disturbing, for the characters are presented as nice people. The same holds true for their two youngsters, aged seven and nine, who are presented as real boys and not as devils. The comedy stems from the fact that the wife, desirous of a mink coat likes the one owned by her neighbor, decides to breed her own minks. The action is mostly humorous, and one is kept chuckling throughout. Dennis O'Keefe and Ruth Hussey are ingratiating in the leading roles, and William Demarest and Eve Arden contribute considerable comedy as their warm-hearted neighbors. The color photography is very good:—

O'Keefe, a department store accountant, feels unhappy about being unable to present Ruth with an expensive mink coat on her birthday, such as had been done by Demarest, a flashy used-car dealer, when Eve had a birthday. Ruth, happy with O'Keefe and their two boys (Tommy Retting and Earl Robie), thinks nothing of the matter. But when Eve makes an innocent joke about Ruth raising her own fur coat, Ruth visits Hope Emerson, a mink breeder, and purchases several minks to breed them herself. O'Keefe, tries to stop her but to no avail. From than on other troubles follow rapidly. Ruth's innocent interest in a handsome mink breeder is misinterpreted by O'Keefe and leads to a quarrel; O'Keefe, upset, insults Gene Lockhart, his boss, and loses his job; and their landlady compels them to move because the raising of minks violated the lease. Taking command of the situation, Ruth sells all but a male and female mink and with the proceeds buys an old shack in the country. O'Keefe rebels against the move but grudgingly helps to make the house liveable, while Ruth attends to the minks and her household duties, and while the children become avid vegetable gardeners. In due time they transform the old farm into a dream place and the minks multiply to a point where they are worth thousands of dollars. Ruth decides to sell the place out of consideration for O'Keefe, but by this time he is so happy and contented that he rejects the idea of selling. His newly acquired pride and self-respect are complete when Demarest and Eve come to visit them and decide to buy an adjoining piece of property; he now feels that the "Demarests" are keeping up with the "O'Keefes."

William A. Seiter produced and directed it from a screenplay by Dane Lussier and Richard Alan Simmons, based on a story by Leonard Neubauer and Lou Schor. Family entertainment.

"Penny Princess" with an all-English cast
(*Univ-Int'l, March; time, 91 min.*)

A moderately amusing British-made comedy, photographed in Technicolor. Its story of an American girl who inherits a bankrupt mythical European kingdom and of her efforts to put it on a paying basis is lightweight, and it does have its charming and comical moments, but on the whole its humor is too weak to evoke more than some mild chuckles. Moreover, it drags in many spots and its running time is much too long for the slender tale it has to tell. It probably will have little appeal for the general run of American audiences but may fare better in theatres that specialize in British and other foreign product. The production itself is good, and so is the acting, but the script leaves much to be desired:—

Yolanda Donlan, a New York sales girl, inherits a vast fortune from a distant relative, including the European State of Lampidorra, a quaint country he had bought for himself. She heads for Lampidorra to become its ruler, and finds it snuggled in the mountains between the French, Italian and Swiss frontiers. There she meets Dick Bogarde, a handsome young Englishman, who was on a mission to popularize British brands of cheese on the Continent. After being received royally by the Lampidorrans, Yolande discovers that the country is broke and that its only

means of income is smuggling. She frowns on such illegal doings and decides that the country can save itself by world-wide marketing of a native cheese, called Schneese, which had an alcoholic flavor and left the eater gay and tipsy. She enlists Bogarde's aid in marketing the cheese and it soon becomes a huge success — so much so that other nations, fearing for their own cheese industries, ban it. Yolande combats this move by legalizing smuggling. This meets with success until the country's supply of berries, needed to make Schneese, becomes exhausted. By this time, however, Lampidorra is financially stable. It ends with Yolande giving the country back to her loyal subjects so that she may devote herself to a married life with Bogarde.

It is a J. Arthur Rank Organization presentation, produced, written and directed by Val Guest.

Harmless for the family.

"Lone Hand" with Joel McCrea, Barbara Hale and Alex Nicol

(Univ.-Int'l, May; time, 79½ min.)

A pretty good western melodrama, photographed in Technicolor. The story is simple, but it has considerable human interest, for the hero, to keep secret his identity as a Pinkerton agent, permits his devoted young son and wife to turn against him in the belief that he had turned outlaw. As a result, the dramatic values are stronger than in most pictures of this type. Worked into the proceedings are the usual rounds of gunplay, fisticuffs and hard-riding, as well as a touch of romance. The direction and acting are competent, and the color photography, particularly in the outdoor scenes, excellent:—

Joel McRea, a widower, accompanied by Jimmy Hunt, his young son, comes to the town of Timberline to find a new homestead. While McCrea closes a deal for a small farm, the boy witnesses a holdup and the killing of the sheriff by a band of masked men, one of whom had a red star emblazoned on his boots. After settling down on the farm, McCrea falls in love with Barbara Hale, a neighbor's niece, and he becomes friendly with Charles Drake, another neighbor, who headed a group of vigilantes trying to track down the killers. One day Jimmy witnesses the murder of a Pinkerton agent by Alex Nicol and Jim Arness, whom he recognizes as the murderers of the sheriff. He reports this to his father, who cautions him to keep his mouth shut. The two outlaws overhear the conversation and decide that McCrea will not expose them. Soon afterwards they approach McCrea with an offer to join them in a stage holdup. McCrea accepts. Jimmy witnesses the crime and becomes disillusioned with his father. Shortly thereafter McCrea marries Barbara, but she leaves him when she finds reason to believe that he is one of the bandits. Actually, McCrea was a Pinkerton agent assigned to track down the secret head of the gang, but he could not reveal this to either Barbara or Jimmy lest they inadvertently unmask him. In due time McCrea's identity is found out by Drake, who proves to be the head of the robbers. He sets a trap for McCrea, but with the help of his son and the vigilantes McCrea defeats the bandits and captures Drake. He, Jimmy and Barbara are then reunited happily.

It was produced by Howard Christie, and directed by George Sherman, from a screenplay by Joseph Hoffman, based on a story by Irving Ravetch.

Family.

"Never Let Me Go" with Clark Gable and Gene Tierney

(MGM, May; time, 93 min.)

"Never Let Me Go" will have to depend on the drawing power of Clark Gable and Gene Tierney, for as an entertainment it is only a fair melodrama. The first half is rather slow and indifferent, but it picks up speed and is thrilling in the second half, which should be enjoyed by those who are willing to overlook the lack of logic in many of the doings of the characters. For instance, the manner in which Gable makes his way into Russia, masquerades as a Russian officer and, after being found out, eludes the Russians and succeeds in helping his wife to escape from the country, is too illogical to be believed. But But since the action is fast and considerably melodramatic in that part, it should please the undiscriminating picture-goers. Gable does well in his part, but Miss Tierney does the best work; as a Russian, she speaks English with a foreign accent and is never off type. There is some light comedy her and there:—

Gable, an American correspondent in Moscow, in 1945, falls in love with Gene, a Russian ballet dancer, and marries her. They go to Tallinn, a Baltic summer resort, for their honeymoon. There they meet Anna Valentina, Gene's best friend, and Richard Haydn, her British husband. A few days later Hadyn is deported on suspicion of spying but Anna is not permitted to accompany him. She gives birth to a child in due time, and Gable and Gene look after her. A story written by Gable displeases the Russians and he is recalled at their request. He succeeds in obtaining a passport also for Gene, but at the airport she is forcibly detained by the authorities while Gable, frantic, is compelled to leave alone. He is assigned to the London office by his publisher, and through letters learns that Gene had become the prima ballerina. While visiting Haydn in Cornwall, Gable, knowing that the ballet troupe would perform in Tallinn on a certain date, conceives the idea of sailing to the resort in a small schooner to smuggle both Gene and Anna out of the country. Haydn, whose baby son had died, agrees to go along. Gable buys a small schooner from Bernard Miles, who offers to guide them to their destination. Through a friend in the American embassy, Gable gets word to the two women to swim out to the boat on a certain night. After being stopped by a Russian patrol boat crew, whom they "drink under the table," Gable and Haydn reach the rendezvous point on the appointed night. Anna swims out to the boat and informs Gable that Gene had been detained at the Opera House for a special performance for a Russian general. Desperate, Gable swims ashore, steals the uniform of a military doctor, and after many adventures succeeds in reaching Gene. As he spirits her out of the theatre, he is recognized by one of the dancers as Gene's American husband. He steals the general's car and, pursued by Russian guards, drives it off the end of a pier into the sea. He and Gene escape with their lives and swim out to the waiting boat while the Russians, thinking them dead, dive for their bodies.

Clarence Brown produced it, and Delmer Daves directed it, from a screenplay by Ronald Miller and George Froeschel, based on the novel, "Came the Dawn," by Roger Bax.

Suitable for the family.

In discussing the thinking of the company as regards the distribution of CinemaScope equipment, Lichtman stated that "our big problem is how to apportion the equipment as it comes out from the manufacturers." A method that may be followed, he added, would be "to equip town for town instead of theatre for theatre." He pointed out also that the company is trying to reduce the cost of all equipment through the placing of mass orders with manufacturers.

The exhibitors' eagerness to obtain CinemaScope equipment as soon as possible is understandable, for it is without question a dynamic development, one that is bound to have a terrific impact on the public. Important, too, insofar as the economy-minded exhibitors are concerned, is the fact that the CinemaScope screen, which is metallic, is an all-purpose screen that in addition to panoramic pictures is suitable also for the projection of standard 2-D films, 3-D films that require glasses, and for theatre television.

GOLDWYN HAD BETTER READY A GOOD EXPLANATION

According to a report in the March 21 issue of *Showmen's Trade Review,* Abram F. Myers, National Allied's general counsel, has termed Samuel Goldwyn's recent statement of policy in connection with the sales terms of "Hans Christian Andersen" as a "defiant challenge to the Government."

Myers was referring to Goldwyn's remarks at a press conference two weeks ago, in which he stated plainly that his picture will play only at advanced admission prices "and if the exhibitors don't like it they don't have to play it."

Myers, after pointing out that RKO and not Goldwyn is distributing the picture, had this to say:

"This statement is an open, defiant challenge to the Government to proceed with action prosecuting RKO for contempt of court under provisions of the decree prohibiting the fixing of admission prices."

An unrelated development that may very well give Goldwyn and RKO cause for concern is the announcement this week that the Monopoly Sub-Committee of the Senate Small Business Commitee will open public hearings in Los Angeles on March 31 in connection with independent exhibitor complaints against certain distributor practices. The West Coast hearings will take about three days, after which the sub-committee will resume the open hearings in Washington for a full week, beginning April 13, to receive additional testimony.

At the Washington hearings, it is expected that National Allied's leaders, led by Myers, will make a full-scale attack on abusive distributor practices and will present considerable evidence to back up their charges. It can be anticipated, of course, that they will call the committe's attention to Goldwyn's remarks since the mthod he is using to market his picture parallels the methods used by other producers on so-called pre-release pictures and is, in the opinion of most exhibitor leaders, violative of the court's orders. The other producers, of course, have been careful to deny that their methods contemplate advanced admissions. But not Goldwyn; he has openly declared that his picture must be played at advanced admissions, and he has even gone so far as to set the minimum price for children at fifty cents.

It seems as if Goldwyn has not only put his foot in it but has dragged RKO along with him.

FIGHTING FIRE WITH FIRE!

One of the problems facing an exhibitor who refuses to book a highly publicized picture that is offered to him as a "special" at terms that compel him to raise admission prices is how to explain the matter to those patrons who, enticed by the publicity, ask him when he will show the picture.

This problem has been handled most effectively by the management of the Sand Springs Drive-In Theatre, in Oklahoma, which inserted the following "Notice to Our Customers" in the March 18 issue of the Tulsa, Oklahoma, *Tribune*:

"We have been asked when the Sand Springs Drive-In would have 'Hans Christian Andersen.' We would like to play it, but upon asking RKO if we would be allowed to run the picture, they informed us that is was a pre-release — which is a gimmick to stick the people, by raising the admission on pictures.

"RKO also told us it would cost us fifty per cent of the gross, therefore, we cannot run fifty per cent pictures without raising our admission. When we can run the picture without robbing our customers, we will do so."

The method used by the Sand Springs Drive-In to combat exorbitant rental terms for a picture is not new; nevertheless, it is most effective, for it not only points up the exhibitor's problem, but also shows that he is taking a stand in the public interest. And such a stand cannot help but win him the good will of his patrons. When it comes to combatting advanced admission price pictures, the best weapon an exhibitor possesses is the public itself.

TRI-STATE THEATRES
2104 Jackson Street
Dallas 1, Texas

Mr. Pete Harrison March 13, 1953
Harrison's Reports
New York, N. Y.

Dear Mr. Harrison:

I have run against something I think someone in this industry should do something about . . . and that's the growing vogue of advertising in newsreels. I don't mind a company plugging their own pictures once in a while, but Warner Brothers abuse this privilege, and now, it appears that they have started to accept commercial advertising.

Warner News #59, which is the current release, has a straight commercial ad, treated as a newsreel subject, on "Glamorene" rug cleaner. The clip runs about a minute, and in addition to a close-up shot of the jar of cleaner, with its label, the product is also mentioned by voice in the commentary. Now, if this product was brand new, and some care had been exercised to "cover up" the name, it wouldn't be so bad, but "Glamorene" has been on the market for at least a year, and is for sale in nearly every town in the United States in which there is a theatre. We charge commercial advertisers good money to get on our screens, and I am not going to *pay* Warner Bros. to put advertising on my screen.

May I suggest that you make a personal effort to see Warner News #59, and see for yourself what I am talking about. And, please, see an uncut reel, with all subjects intact, and then do this industry a great service by bringing out such practices into the light, where all can see.

Very truly,

(signed) J. R. Euhler

IN TWO SECTIONS—SECTION ONE

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THE DILEMMA CONTINUES

Speaking at the twenty-third annual meeting of Allied Theatres of Illinois, Jack Kirsch, erstwhile president of the organization, pointed out to his members that, because of the prevailing confusion in connection with new dimension developments, it is difficult for the exhibitor to chart a definite course.

"The industry," warned Kirsch, "will eventually have to develop some form of standardization of the various third dimensional systems in order to preclude the possibility of exhibitors installing costly equipment and then suddenly learn that such equipment is obsolete and worthless."

"Until the situation finally crystalizes itself," he added, "because it is still very obscure, the only advice we can offer is for our members to proceed cautiously."

Recently Rotus Harvey, the Pacific Coast exhibitor leader, had this to say, in part:

"Don't get the '3-D jitters.' Some years ago the 'Jazz Singer' gave exhibitors the 'sound jitters' to such an extent that a lot of the boys rushed out, bought expensive and bootleg equipment and, much to their sorrow, it wasn't long until the price came down on standard equipment and obsoleted the bootleg equipment. Now it's 3-D and history will repeat itself unless exhibitors calm down and approach this new medium with caution . . . There is no need to get excited so early and break out in a 3-D rash . . . Let's keep our eyes and ears open; let the larger theatres do the experimenting, which they can afford and which smaller theatres can't. When 3-D pictures are available in sufficient quantities, so will equipment, and a great deal of know-how."

Similar words of caution have been and are being voiced by other exhibitor leaders throughout the country. And they have good reason to do so, for the new dimension situation, instead of becoming clarified, is more confused than ever since hardly a day goes by without an announcement of a new development. Invariably, those who are behind the new development, claim that it is either better or more practical than any other development, thus confusing the exhibitor even more.

In this respect let us consider some of the more recent developments.

Universal-International, for instance, announced this week that it had developed a new wide-screen process that could be adapted to the projection of standard 2-D films as well as stereoscopic 3-D films requiring polaroid glasses and panoramic wide-screen pictures. Briefly, the system, as explained by William Goetz, Universal's production chief, calls for a standard wide-angle lens to be attached to a standard projector, and for a change in the aperture plate. The projection calls for a ratio of 1.85 to 1, but the special screen, which has a three-foot curvature, will hold a wide-screen picture shot at the ratio of 2 to 1. The system will use stereophonic sound with six tracks. Arrangements for the manufacture and distribution of the equipment have not yet been made. As to cost, Mr. Goetz said that it would be low and within the reach of every exhibitor.

A demonstration of the Universal system was held at the studio on Wednesday of this week on a screen that measured twenty-five feet in height by fifty feet in width. According to Thomas M. Pryor, Hollywood correspondent of *The New York Times*, the demonstration lived up to the claims made for the system. "Scenes from a 3-D picture," reported Pryor, "the first to be seen on a wide screen, had sharp definition. There was no apparent loss of photographic quality in other sequences from recently made 3-D pictures in color that were blown up through the use of a wide-angle lens used on the projector with the screen."

Stating that the picture created by the Universal system is more oblong than rectangular in shape, Pryor pointed out that, in this respect, "it more closely approximates the shape of the CinemaScope picture."

In his report, Pryor asked this question: "For the movie-goer the important thing is, does it make the picture look any better?" He then answers the question thusly: "The impression of this reporter and others at the Universal demonstration was that there was a marked contrast for the better when scenes, shown in standard projection, were given the wide-angle treatment."

Meanwhile Paramount has joined the parade with another wide-screen process, which utilizes a slightly curved screen and which, as claimed, is designed to impart a feeling of depth and greater width to standard 2-D films. This screen, it is claimed, is adaptable also for stereocopic 3-D films, and utilizes a 1.66 ratio as compared to the standard ratio of 1.33 to 1. For the sake of comparison, Y. Frank Freeman, Paramount's studio chief, points out that the ratio of 20th Century-Fox's CinemaScope is 2.67 to 1.

The Paramount process, as explained by Freeman, calls for a 10 per cent reduction in the projector aperture plate opening, both at the top and at the bottom, as well as the substitution of a lens of shorter focal length. This lens is obtainable at any supply source. Paramount, said Freeman, has not patented its screen and will not endeavor to market it. Any exhibitor using the proper materials, he said, can make such a screen for himself, using the Paramount specifications.

(Continued on back page)

"Man on a Tightrope" with Fredric March, Gloria Grahame and Terry Moore

(*20th Century-Fox, May; time, 105 min.*)

A gripping suspense melodrama, revolving around the daring escape of a small traveling circus from Soviet-dominated Czechoslovakia into the American zone of Germany. It is not only exciting and suspensive, but also informative, for without preachment it graphically depicts the fear under which one lives in a police state behind the Iron Curtain. Thanks to the expert direction and sensitive acting, as well as the actual Austrian and German backgrounds against which the picture has been shot, the action is so realistic that one is made to feel as if present at a sensational real-life occurence. One is held in tense suspense throughout. Several of the situations are exceedingly thrilling, particularly at the finish, where the circus troupe, seemingly parading before giving a performance for a garrison of frontier guards, suddenly dash across a narrow bridge into the American zone while several members of the troupe use guns and grenades to hold back the surprised Red guards. Fredric March is excellent as the proud but harrassed owner of the circus who executes the daring escape plot at the cost of his life. The others in the fine cast are first rate:—

Briefly, the story depicts March as the dejected manager of a ramshackle circus that had once been great until the people's government had wrested the ownership away from him. He had been permitted to continue managing it, but he now finds himself under official scrutiny because some of the performers were foreigners of doubtful political allegiance, and because he had failed to insert anti-American propaganda in a clown routine. Adolphe Menjou, of the Propaganda Ministry, warns him to make the necessary changes within forty-eight hours lest the circus and equipment be turned over to a rival circus. Oppressed beyond endurance, March and several trusted members of his troupe renew discussions of a plot to escape into the American zone of Germany. Meanwhile March is burdened also by personal troubles: Gloria Grahame, his flirtatious second wife is indifferent to him and carries on openly with Alexander D'Arcy, the lion tamer; and Terry Moore, his motherless daughter, is deep in a strong romance with Cameron Mitchell, a circus handyman, whom he suspected of being a police spy. In the events that follow, March outwits Menjou's efforts to keep tabs on him and, just as he arranges to put the escape plan into motion, he discovers that Richard Boone, his supposedly loyal foreman, is the spy. He discovers also that Mitchell is an American GI who, through a strange series of circumstances, found himself trapped behind the Iron Curtain. Disposing of Boone and enlisting the aid of Mitchell, March guides the circus troupe to a frontier garrison, supposedly to give a performance, and through a carefully executed plan enables the entire troupe to dash across a narrow bridge to the safety of the American zone, although he himself dies in the attempt — a hero to his no longer indifferent wife.

It was produced by Robert L. Jacks, and directed by Elia Kazan, from a screenplay by Robert E. Sherwood, based on a story by Neil Paterson.

Unobjectionable for the family.

"The Woman They Almost Lynched" with John Lund, Brian Donlevy, Audrey Totter and Joan Leslie

(*Republic, March 20; time, 90 min.*)

A fairly good melodrama with enough fast action and brawling to satisfy undiscriminating movie-goers. Set in the days just before the end of the Civil War, and dealing with the hostility between two women, the rambling story's main drawback is the difficulty of having women appear in heroic parts. But once the spectator tolerates this difficulty, he should like the picture. A great deal of the background is a saloon inherited by one of the women. The scenes where the two women are shown fighting it out with hair-pulling should amuse one. Worked into the proceedings are the activities of an outlaw gang headed by Quantrill, who is played by Brian Donlevy, as well as the espionage activities of John Lund, as a Confederate spy. Joan Leslie and Audrey Totter do well enough as the heroines considering the handicaps of their roles. The others in the cast meet the demands of the somewhat illogical script:—

Joan Leslie heads west to pay a surprise visit to Reed Hadley, her brother. Union soldiers escorting her stagecoach are attacked and killed by Donlevy and his gang, who take the coach to Border City, where Hadley operated a saloon. Having led Joan to believe that he is a respectable hotel owner, Hadley is embarrassed to have her learn the truth. Moreover, he had taken to drink because of his love for Audrey Totter, who had married Donlevy two years previously and had become one of his roving renegades. Audrey still loved Hadley, but she constantly needles him for having permitted Donlevy to take her away from him. One day Hadley goes beserk while in a drunken rage, and John Lund, foreman of a mine that supplied the lead for the Union Army's bullets, is compelled to kill him in self defense. Audrey believes that Joan's arrival had provoked the trouble, and she vows to kill her. Ben Cooper, the youngest member of Donlevy's gang, had become friendly with Joan and he warns her of Audrey's threat. Expressing fearlessness, Joan borrows Cooper's guns and sets out to find Audrey. The two women meet in the street and Joan proves faster on the draw, shooting the gun out of Audrey's hand but sparing her life. Joan s display of mercy starts Audrey on the road to regeneration and she gratefully accepts her protection when Union forces drive Donlevy and his gang out of Border City and take over the town. Meanwhile Joan had fallen in love with Lund, and she discovers that he is actually a Confederate spy who had been trying to direct the mine's lead to the rebels. Aided by Audrey, Joan cooks up an elaborate scheme whereby Lund escapes to the Confederate lines while she diverts the Union forces by leading them to believe that she is the spy. She is tried and sentenced to hang, but Audrey stops the execution in the nick of time by revealing that the real spy had fled. After the war, Lund returns to Border City and marries Joan, while Audrey starts life anew as a cafe singer.

Alan Dwan directed it from a screenplay by Steve Fisher, based on a story by Michael Fessier. No producer credit is given. Unobjectionable morally.

"Fort Vengeance" with James Craig and Rita Moreno

(*Allied Artists, March 29; time, 75 min.*)

Photographed in Cinecolor, this is a good outdoor melodrama, revolving around the Canadian Mounted Police. There is fast action all the way through, particularly in the last half, and several thrills. The story is somewhat different in that a brother tries to prevent his own irresponsible young brother from following a life of crime. The situation where the good brother overtakes the erring brother and orders him to surrender for a killing he had done is thrilling. The producer used good judgment in having an Indian shoot and kill the erring brother in order to save the good brother. The beauty of the outdoor scenery is enhanced by the good color photography:—

James Craig and Keith Larsen, his brother, cross the Canadian border to escape pursuit by American authorities as a result of a gambling scrape. Larsen, a wild sort, shoots and kills a peaceful Blackfoot Indian before Craig has a chance to stop him. The murder is witnessed by Peter Coe, brother of the dead Indian. Shortly thereafter, Craig and Larsen join the mounted police. Michael Granger, chief of the warring Sioux, attempts to stir up the peaceful Blackfeet against the whites, but Morris Ankrum, the Blackfeet's chief, refuses to listen to him and assures the Mounties that his tribe will obey the law. Meanwhile Larsen becomes involved with Pete Camlin, a crooked Canadian trapper, and they steal furs that had been cached by Paul Marion, Ankrum's son. When the theft is exposed by Emory Parnell, a local trader, and Rita Moreno, his daughter, Larsen, to escape involvement, kills Camlin. The slaying is witnessed by Marion who, on circumstantial evidence, is arrested for the crime, found guilty and sentenced to hang. Craig finds evidence that Larsen had committed the crime and he sets out to find him, unaware that he is being followed by Coe, who, too, was seeking Larsen to avenge the murder of his brother. Craig catches up with Larsen and a terrific fight ensues when he refuses to surrender. Larsen gets the upper hand and prepares to kill him, only to fall dead himself when Coe shoots an arrow through his heart. Craig and Coe return to headquarters in time to save Marion from the gallows, thus preventing a miscarriage of justice that was about to ignite an Indian uprising.

Walter Wanger produced it, and Lesley Selander directed it, from a screenplay by Dan Ullman.

Suitable for the family.

"Down Among the Sheltering Palms" with William Lundigan, Jane Greer, David Wayne, Mitzi Gaynor and Gloria De Haven

(*20th Century-Fox, March; time,* 87 *min.*)

Set against a tropical South Sea island background, and photographed in Technicolor, this is a mild romantic entertainment, with some music. It is supposed to be a light comedy, but the laughs are few and far between. The trouble lies in the mediocre script, which revolves around a young officer who tries to make the GIs on the island obey a non-fraternization order only to run into romantic difficulties himself. The male-female conflict between the troops and the native hula girls does not arouse more than a passing interest. The picture's best asset is the beautiful outdoor scenery, enhanced by the color photography:—

At the close of World War II, William Lundigan, a captain, is ordered to a South Pacific isle with a regiment of GIs for occupation duty. The jungle paradise, filled with many beautiful native girls, delights the soldiers, but all are dismayed when an order comes through prohibiting fraternization with the natives. Although he personally disliked the order, Lundigan demands strict adherence from the soldiers, including David Wayne, his chief aide, but complications set in when Lundigan falls in love with Jane Greer, niece of Gene Lockhart, a missionary on the island. He tries to restrain his feelings, however, so as to set a good example for the men. The situation becomes aggravated when Billy Gilbert, the native chief, presents Mitzi Gaynor, his voluptuous daughter, to Lundigan to care for his every need. Lundigan is compelled to accept Mitzi lest he offend the chief, but he keeps her hidden away in a separate hut. Meanwhile the romance between Lundigan and Jane blossoms. Further complications arise when Gloria de Haven, a famous woman correspondent, arrives on the island and starts making a play for Lundigan. She becomes so affectionate that he brushes her off lest her actions hurt his romance with Jane. Peeved by his attitude, Gloria writes a column that gives an untrue version of his relationship with Mitzi and accuses him of flouting the non-fraternization order. This leads to an immediate investigation by the Inspector General, with Lundigan cleared when Gloria is unable to support her charges. At this point new instructions from Washington cancel the non-fraternization order, but this news is of little value to the soldiers since all are ordered to embark for the United States.

It was produced by Fred Kohlmar, and directed by Edmund Goulding, from a screenplay by Claude Binyon, Albert Lewin and Burt Styler, based on a story by Edward Hope.

Harmless for the family.

"Bright Road" with Dorothy Dandridge

(*MGM, April; time,* 68 *min.*)

"Bright Road" is a tender and compassionate drama that will touch the heart of every one who will see it. Whether, however, it can be played in many theatres is a question, for, with the exception of one short scene, it has an all-Negro cast and the story revolves around a young negro fourth-grade teacher whose understanding methods bring out the fine qualities in a backward and rebellious 11-year-old boy. While the story is, as said, compassionate, it is lightweight and hardly suitable for theatres that use more substantial product. One unnecessary situation is the death of a little girl; it is dragged into the story without rhyme or reason and has been injected only to draw tears. The acting of every one, particularly of Dorothy Dandridge, as the teacher, is very fine. Some light comedy prevails throughout:—

Beginning her first teaching job at a school for Negroes, Dorothy is progressive and tries to bring out the best that there is in her pupils. She finds a problem, however, in young Philip Hepburn, a ragged and hungry boy, whose pride had made him a rebel and falsifier, and whose school marks were very poor. He disliked books but appreciated beauty. By gentleness and understanding she becomes Philip's friend but makes little headway with him until she notices his talent for drawing; her praise wins him over, and he gets a new lift when she gives him his first passing mark. In the course of events, Barbara Ann Sanders, a classmate who idolized Philip, is stricken in school with virus pneumonia and dies shortly thereafter. Philip, in his grief, again becomes rebellious and gives vent to his emotions by fighting with the other schoolboys. Harry Belafonte, the principal, leaves his punishment to Dorothy. She forbids the class to speak to him until he apologizes for his actions. Her plan meets with little success until one day a swarm of bees invades the classroom and Philip brings order out of pandemonium by capturing the queen bee and rushing out of the room, followed by the other bees. Returning to the building, Philip takes along with him a caterpillar cocoon that was about to break open. The principal greets him at the school entrance and tells him that the school is proud of his quick thinking in an emergency. In the classroom, the children watch the butterfly emerge from the cocoon and try to catch it, but Philip stops them. Both the principal and Dorothy uphold his contention that the butterfly had a right to be free. Their attitude makes him a very happy boy, at peace with the world.

Sol Baer Fielding produced it, and Gerald Mayer directed it, from a screenplay by Emmet Lavery, based on the Christopher Award story by Mary Elizabeth Vroman.

Family entertainment.

"Law and Order" with Ronald Reagan, Dorothy Malone and Alex Nicol

(*Univ.-Int'l, May; time,* 80 *min.*)

A good Technicolor Western, with plentiful action and thrills, but since the story is not much different from the usual Western story, it will appeal chiefly to the avid followers of this type of pictures. Its standard plot about a fearless U.S. Marshal who cleans out the crooked element in a frontier town unfolds with few surprises, but the action is exciting and it holds one in tense suspense. Moreover, the hero is a very sympathetic character, winning the respect of the audience. The romantic interest is pleasing. The direction and acting are competent, and the color photography fine:—

Persuaded by Dorothy Malone, his sweetheart, to turn to more peaceful endeavors, Ronald Reagan resigns as U.S. Marshal at Tombstone and settles down on a ranch near Cottonwood with Alex Nicol and Russell Johnson, his brothers. In Cottonwood, Reagan bumps into Preston Foster, an old enemy, who, with Don Gordan and Dennis Weaver, his sons, controlled the town. Trouble begins when Don Garner, a harmless youth, kills Gordon in self-defense and is permitted to be lynched by Barry Kelly, the crooked sheriff controlled by Foster. The townspeople beg Reagan to accept the job of Marshal and restore law and order to the town, but Reagan declines. Nicol, his brother, volunteers for the job and is sworn in. One night Nicol is shot dead by Weaver, supposedly in self-defense, and Johnson, his younger brother, vows vengeance. But before Johnson can do anything rash, Reagan takes over as Marshal and locks up Johnson to keep him out of trouble. He then sets about establishing law and order and his first move is to prohibit the wearing of guns in town. Johnson, who had fallen in love with Ruth Hampton, Foster's daughter, escapes from jail and plans to run away with her. Foster and Weaver surprise the pair, and Johnson, in self-defense, kills Weaver. Reagan captures his brother and holds him for trial. But Foster sees to it that the boy escapes, hoping that it would discredit Reagan as Marshal. This maneuver leads to a furious fist fight between Reagan and Foster, with Foster losing his life when he falls in the path of a stagecoach. Reagan then tracks down Johnson and returns him for trial, confident that Ruth's testimony will win him an acquittal.

It was produced by John W. Rogers, and directed by Nathan Juran, from a screenplay by John and Owen Bagni and D. D. Beauchamp, based on the story "Saint Johnson," by William R. Burnett.

Morally suitable for all.

Another important development, as reported in these columns last week, is the Todd-AO process, which at first blush seemed to loom as a formidable competitor to CinemaScope because of the claims made for it. It now appears, however, that it probably will be in direct competition with Cinerama, for according to Joseph M. Schenck, chairman of the Magna Theatre Corporation, which is behind the process, present plans call for his company to produce one multi-million dollar musical, which will be roadshown in approximately twenty-five specially selected theatres throughout the country during 1954, with the Todd-AO projection equipment required by those theatres to be leased to them and not sold.

This process utilizes a screen that will run from 46 to 55 feet in width and slightly over twenty-four feet in height. Like CinemaScope, it utilizes only one projector and one strip of film and requires no glasses for the feeling of audience participation in the action, but since the pictures will be shown in 65 mm. versions, special projectors will be required. Mr. Schenck said that the pictures produced for his company's system will be shot also in 35 mm. versions, both wide-screen and regular, but such versions will not be made available to other theatres until after the roadshowing of the 65 mm. versions. There is much about the Todd-AO process that is shrouded in secrecy, supposedly because of pending patents, but from what has been revealed up to now it seems as if the system is not readily adaptable for use in the general run of theatres.

Practically all the film companies are now utilizing stereoscopic 3-D film processes, either of their own development or of others, but only one other major company, namely MGM, is reported to be developing a wide-screen system of its own, the details of which are secret. MGM, of course, has already announced that it will film several stories in CinemaScope.

Of all the different 3-D and wide-screen processes either demonstrated or announced, CinemaScope appears to be the one that has made the greatest impression. This is evidenced by the fact that, since the demonstration of the system in Hollywood two weeks ago, 20th Century-Fox has received from exhibitors throughout the country orders for more than 1,500 installations. These orders cover all types of theatres, from big-city showplaces to small-town situations, including drive-in theatres.

Incidentally, additional proof of CinemaScope's adaptability to any size screen of any size theatre was demonstrated last before top industry executives in Darryl F. Zanuck's private projection room on a screen measuring 7-by-11 feet. After the demonstration, Bob O'Donnell, of the Interstate Circuit, Leonard Goldenson, head of United Paramount Theatres, and John Balaban, of Balaban and Katz Theatres, agreed that the spectacular element of CinemaScope was just as intense on the comparatively minute screen as it is on a giant screen, and that the demonstration eliminated any question of the system's adaptability to any size theatre.

As matters shape up at the present time, CinemaScope is holding a definite lead in the wide-screen sweepstakes. But now that Universal has come up with a wide-screen process of considerable merit, one that should greatly enhance the value of both standard 2-D and steroscopic 3-D films, 20th Century-Fox may find its lead narrowed down considerably. What cannot be discounted, of course, is the fact that the CinemaScope system offers an illusion of depth — a thrilling aspect that seems to be lacking in the Universal system.

Not to be forgotten is the reported MGM wide-screen process. No one knows just what kind of a surprise that company may come up with.

This much seems clear: Whatever process will prevail, it appears as if it will be a wide-screen process. It seems to be generally agreed that the 3-D films that require glasses and are projected on a conventional size screen will not last once the novelty wears off. Whether or not such films will have a better chance on a wide-screen remains to be seen. Thus far, every system developed, except the Todd-AO in 65 mm., is adaptable to a standard projector to which can be attached another lens as may be required by a particular process. The variations in the lenses should not pose much of a problem to the exhibitors insofar as cost is concerned.

The big problem seems to lie in the variations of screen types and sizes, as well as stereophonic sound systems. It is in these items that there is a crying need for standardization. And with all the technical brains this industry has at its command, it should not be too difficult to perfect a wide-screen and a stereophonic sound system that would be adaptable to several processes. In fact, the earning potentialities of the industry as a whole would be enhanced greatly if through standardization of wide-screens and stereophonic sound equipment we could present to the public motion picture entertainment in a variety of processes, any one of which may be best suited for a particular story.

The responsibility for standardization lies entirely with the producing-distributing companies, and until they see the light the industry's present dilemma will continue and may, eventually, result in chaos. Meanwhile the exhibitors, who are caught in the middle of this struggle for a dominating system, will do well to follow the advice of their leaders to proceed with caution lest they find themselves saddled with expensive equipment that may have to be junked for other devices.

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* * *

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* * *

"We take this opportunity of saying that we find your REPORTS very informative and discerning, are indispensable to the Far East exhibitors." —*Victor C. Hugh, Roxy Theatre, Causeway Bay, Hong Kong.*

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, N. Y.)

1951-52

5208 Jungle Girl—Johnny Sheffield Dec. 7
5202 Hiawatha—Edwards-Duguay Dec. 28
5222 Fangs of the Arctic—Kirby Grant
(*formerly "Timber Wolf"*) Jan. 18

(*End of 1951-52 Season*)

Beginning of 1952-53 Season

5322 The Maverick—Elliott (71 m.) Dec. 14
5332 Star of Texas—Wayne Morris Jan. 11
5308 Torpedo Alley—Stevens-Malone Jan. 25
5316 Tangier Incident—Brent-Alden Feb. 8
5318 Jalopy—Bowery Boys Feb. 15
5302 Kansas Pacific—Hayden-Miller Feb. 22
5326 White Lightning—Clements-Brodie Mar. 8
5323 The Homesteaders—Elliott Mar. 22
5303 Fort Vengeance—Craig-Moreno Mar. 29
5333 The Marksman—Wayne Morris Apr. 12
5329 Trail Blazers—Alan Hale, Jr. Apr. 19
5310 Cow Country—O'Brien-Castle Apr. 26
5324 Rebel City—Elliott May 10
5319 Bowery Knights—Bowery Boys May 24
5311 Roar of the Crowd—Duff-Stanley May 31
5330 Northern Patrol—Kirby Grant June 14
5314 Safari Drums—Johnny Sheffield June 21
5309 Son of Belle Starr—Larsen-Castle June 28

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

507 Assignment-Paris—Andres-Toren Oct.
508 The Golden Hawk—Fleming-Hayden Oct.
512 Hangman's Knot—Scott-Reed Nov.
518 Voodoo Tiger—Weissmuller Nov.
514 Ladies of the Chorus—reissue Nov.
472 Blue Canadian Rockies—Autry (58 min.) Nov.
515 Eight Iron Men—Colleano-Franz Dec.
505 Strange Fascination—Haas-Moore Dec.
513 Invasion U.S.A.—Mohr-Castle Dec.
506 The Happy Time—Boyer-Jourdan-Hunt Dec.
519 The Four Poster—Harrison-Palmer Jan.
516 The Pathfinder—Montgomery-Carter Jan.
571 Winning of the West—Autry (57 min.).....Jan.
511 Last of the Comanches—Crawford-Hale Feb.
517 Target Hong Kong—Denning-Gates Feb.
521 Member of the Wedding—Harris-Waters Mar.
524 Prince of Pirates—Derek-Rush Mar.
534 All Ashore—Rooney-Haymes-Ryan Mar.
539 Savage Mutiny—Weissmuller Mar.
543 Five Angles on Murder—English-made Mar.
544 Bandit of Sherwood Forest—reissue Mar.
578 On Top of Old Smoky—Gene Autry (59 min.) .Mar.
541 The Glass Wall—Gassman-Grahame Apr.
528 One Girl's Confession—Haas-Moore Apr.
537 Jack McCall, Desperado—Montgomery Apr.
525 Problem Girls—Walker-Elliott Apr.

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

5209 Great White Hunter—(reissue) Dec. 12
5210 Captain Kidd—(reissue) Dec. 12
5204 Gambler and the Lady—Dane Clark Dec. 26
5206 I'll Get You—Raft-Gray Jan. 16
5207 The Tall Texan—Bridges-Cobb-Windsor ...Feb. 13
5220 A Day in the Country—
3D Featurette (15 m.) Mar. 13
5214 Perils of the Jungle—Clyde Beatty Mar. 20
5224 White Goddess—Jon Hall Mar. 27
5211 Bad Blonde—Payton-Wright Apr. 10
5213 Bachelor in Paris—Price-Vernon Apr. 17
5215 Ali Baba Nights—reissue Apr. 24

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, N. Y.)

308 Prisoner of Zenda—Granger-Kerr-Mason.....Nov.
310 Plymouth Adventure—Tracy-Tierney-Johnson...Nov.
309 The Hour of Thirteen—Lawford-Adams.....Nov.
312 Million Dollar Mermaid—Williams-Mature.....Dec.
311 Sky Full of Moon—Sterling-Wynn.....Dec.
313 Above and Beyond—Taylor-Parker Jan.
314 The Desperate Search—Keel-Greer Jan.
315 The Bad and the Beautiful—
Turner-Douglas-Pidgeon-Powell-Sullivan Jan.
316 The Clown—Red Skelton Jan.
319 The Hoaxters—Documentary (36 m.) Jan.
307 Ivanhoe—R. Taylor-E. Taylor-Fontaine Feb.
317 Jeopardy—Stanwyck-Sullivan Feb.
318 The Naked Spur—Stewart-Leigh-Ryan Feb.
320 Rogue's March—Lawford-Greene Feb.
328 The Girl Who Had Everything—Taylor-Lamas..Mar.
323 I Love Melvin—O'Connor-Reynolds Mar.
322 Confidentially Connie—Johnson-Leigh Mar.
321 Battle Circus—Bogart-Allyson Mar.
325 Small Town Girl—Powell-Granger Apr.
324 Sombrero—Montalban-Angeli Apr.
329 Code Two—Meeker-Forest Apr.
326 Bright Road—Dandridge-Horton
(*formerly "See How They Run"*) Apr.
327 Never Let Me Go—Gable-Tierney May
Dream Wife—Grant-Kerr-Pidgeon May
Cry of the Hunted—Gassman-Bregen May
Arena—Young-Bergen May
Fast Company—Keel-Foch May

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

5206 The Savage—Heston-Taylor Nov.
5205 The Turning Point—Holden-O'Brien Nov.
5207 Blazing Forest—Payne-Morrow Dec.
5208 Cleopatra—reissue Dec.
5209 Road to Bali—Crosby-Hope-Lamour Jan.
5210 Thunder in the East—Ladd-Boyer-Kerr Jan.
5211 Tropic Zone—Reagan-Fleming Jan.
5213 Come Back, Little Sheba—Lancaster-Booth Feb.
5212 The Stooge—Martin & Lewis Feb.
5214 The Stars are Singing—Clooney-Melchior Mar.
5215 Girls of Pleasure Island—Taylor-Genn Apr.
5216 Off Limits—Hope-Rooney-Maxwell Apr.
5217 Pony Express—Heston-Fleming May
5218 War of the Worlds—Barry-Robinson May
Sangaree (3D)—Lamas-Dahl May
Jamaica Run—Milland-Dahl June

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)

309 Face to Face—Mason-Preston Nov.
307 Blackbeard the Pirate—Darnell-Newton Dec.
306 Captive Women—Clarke-Field Dec.
385 Bachelor & the Bobby Soxer—reissue Dec.
386 Bachelor Mother—reissue Dec.
331 No Time for Flowers—Lindfors-Christian Jan.
368 Androcles and the Lion—Simmons-Mature Jan.
371 Never Wave at a Wac—Russell-Douglas Jan.
351 Hans Christian Andersen—Danny Kaye Jan.
312 Angel Face—Mitchum-Simmons Feb.
392 Peter Pan—Disney cartoon feature Feb.
315 Sword of Venus—Clark-McLeod Feb.
387 Fort Apache—reissue Mar.
388 Blood on the Moon—reissue Mar.
314 The Hitch-Hiker—O'Brien-Lovejoy Mar.
316 Count the Hours—Wright-Carey Apr.
319 The Big Frame—British-made Apr.
317 Port Sinister—James Warren Apr.
Sea Devils—DeCarlo-Hudson May
Below the Sahara—Documentary May
318 Split Second—Smith-Andes May
Louisiana Territory (3D)—Winter May
The 3-D Follies—All-Star May
Kiss and Run—Mature-Simmons
(*formerly "Break-Up"*) not set
She Had to Say Yes—Mitchum-Simmons
(*formerly "Beautiful but Dangerous"*) not set
Night Without Stars—Farrar-Gray not set
The Sea Around Us—Documentary not set

Republic Features

(1740 *Broadway, New York* 19, N. Y.)

1951-52

5146 Old Overland Trail—Allen (60 m.) Feb. 25

(*More to Come*)

Beginning of 1952-53 Season

5201 Thunderbirds—Derek-Freeman Nov. 27
5202 Ride the Man Down—Cameron-Donlevy ... Jan. 1
5241 Marshal of Cedar Rock—Lane (54 m.) Feb. 1
5203 San Antone—Cameron-Whelan Feb. 15
5204 The Woman They Almost Lynched—
Lund-Donlevy-Totter Mar. 20
5205 The Lady Wants Mink—Hussey-O'Keefe .. Mar. 30
5206 A Perilous Journey—Ralston-Brady Apr. 5
5207 Fair Wind to Java—MacMurray-Ralston ... Apr. 28

Twentieth Century-Fox Features

(444 W. 56*th* St., *New York* 19, N. Y.)

304 Thief of Venice—Montez-Christian Jan.
301 My Cousin Rachel—de Havilland-Burton Jan.
303 Ruby Gentry—Jones-Heston Jan.
302 The I Don't Care Girl—Gaynor-Wayne Jan.
348 The Gunfighter—reissue Jan.
349 Yellow Sky—reissue Jan.
306 Niagara—Montroe-Cotten-Peters Feb.
308 Treasure of the Golden Condor—Wilde-Smith .. Feb.
309 The Silver Whip—Calhoun-Robertson Feb.
316 The Star—Davis-Hayden Feb.
305 Taxi—Dailey-Smith Mar.
317 Down Among the Sheltering Palms—
Lundigan-Greer Mar.
350 Call of the Wild—reissue Mar.
351 My Darling Clementine—reissue Mar.
312 The President's Lady—Hayward-Heston Apr.
311 Call Me Madam—Merman—O'Connor Apr.
310 Tonight We Sing—Wayne-Pinza Apr.
The Desert Rats—James Mason May
313 Destination Gobi—Widmark
(*formerly "Gobi Outpost"*) Mar.
315 Man on the Tight Rope—March-Grahame May
Titanic—Webb-Stanwyck May
Invaders from Mars—Hunt-Carter-Franz May
The Girl Next Door—Dailey-Haver June
Powder River—Calhoun-Calvet June
Pickup on South Street—Widmark-Peters June
White Witch Doctor—Hayward-Mitchum July
The Glory Brigade—Mature July
The Kid from Left Field—Dailey-Bancroft July
307 The Farmer Takes a Wife—Grable-Robertson .. not set

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

Monsoon—Thiess-Douglas Dec. 14
Breaking Through the Sound Barrier—
Todd-Richardson Dec. 21
Kansas City Confidential—Payne-Gray Jan. 16
Guerrilla Girls—Dantine-Marianna Jan. 23
Luxury Girls—Italian-made Jan. 30
Limelight—Chaplin-Bloom Feb. 6
Magnetic Monster—Richard Carlson Feb. 18
Bandits of Corsica—Greene-Raymond Feb. 27
Moulin Rouge—Ferrer-Marchand Mar. 6
Bwana Devil—Stack-Britton Mar. 13
Golden Arrow—Meredith-Aumont Mar. 20
Son of the Renegade—Carpenter-Irving Mar. 27
Love Happy—reissue Apr. 15
Africa Screams—reissue Apr. 15
The Assassin—Todd-Bartok Apr. 22
That Man from Tangiers—Asther-Young May 8
Rough Shoot—McCrea-Keyes May 15
Raiders of the Seven Seas—Payne-Reed May 27

Universal-International Features

(445 *Park Ave., New York* 22, N. Y.)

304 The Black Castle—McNally-Corday-Greene Dec.
381 Importance of Being Ernest—British-made Dec.
305 Against All Flags—Flynn-O'Hara Dec.
306 The Lawless Breed—Hudson-Adams Jan.
307 Meet Me At the Fair—Dailey-Lynn Jan.
309 Redhead from Wyoming—O'Hara-Nicol Jan.
310 Mississippi Gambler—Power-Laurie Feb.
311 Girls in the Night—Hardy-Holden Feb.
382 The Story of Mandy—British-made Feb.
382 The Penny Princess—British-made Mar.
308 City Beneath the Sea—Ryan-Quinn Mar.
312 Gunsmoke—Murphy-Cabot Mar.
313 Seminole—Hudson-Hale Mar.
314 Ma & Pa Kettle on Vacation—
Kilbride-Main Apr.
315 Desert Legion—Ladd-Dahl Apr.
316 Abbott & Costello Go to Mars Apr.
317 The Lone Hand—McCrea-Hale May
318 Law and Order—Reagan-Cabot May
319 It Happens Every Thursday—Young-Forsythe .. May
320 Column South—Murphy-Evans June
321 Take Me to Town—Sheridan-Hayden June
322 It Came from Outer Space (3D)—
Carlson-Rush Special Release
323 The Cruel Sea—British-made June

Warner Bros. Features

(321 W. 44*th* St., *New York* 18, N. Y.)

205 Operation Secret—Wilde-Thaxter Nov. 8
206 The Iron Mistress—Ladd-Mayo Nov. 22
207 Cattle Town—Morgan-Carey-Moreno Dec. 6
208 Abbott & Costello Meet Capt. Kidd Dec. 27
209 April in Paris—Day-Bolger-Dauphin Jan. 3
210 Stop You're Killing Me—Crawford-Trevor ... Jan. 17
211 Man Behind the Gun—Scott-Wymore Jan. 31
212 The Jazz Singer—Thomas-Lee Feb. 14
213 I Confess—Clift-Baxter Feb. 28
214 She's Back on Broadway—Mayo-Cochrane .. Mar. 14
215 The Blue Gardenia—Baxter-Conte Mar. 28
216 Trouble Along the Way—Wayne-Reed Apr. 4
217 The System—Lovejoy-Weldon Apr. 18
218 House of Wax (3D)—Price-Lovejoy Apr. 25
219 By the Light of the Silvery Moon—
Day-MacRae May 2

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5953 Ray Anthony & Orch.—
Thrills of Music (reissue) (10½ m.) Dec. 25
5804 Water Rodeo—Sports (9½) Dec. 25
5702 Captains Outrageous—Mr. Magoo (7 m.) ..Dec. 25
5606 Plenty Below Zero—
Favorite (reissue) (7½ m.) Jan. 8
5855 Spike Jones in Hollywood—
Screen Snap. (10 m.) Jan. 22
5552 Candid Microphone No. 2 (11 m.) Jan. 22
5652 Jungle Monarchs—
Animal Cavalcade (10 m.) Jan. 29
5607 Tito's Guitar—Favorite (reissue) (7 m.) ...Feb. 5
5954 Buddy Morrow & Orch.—
Thrills of Music (Reissue) (9½ m.) Feb. 12
5553 Candid Microphone No. 3 (10½ m.) Feb. 19
5608 Professor Tall and Mr. Small—
Favorite (reissue) (7½ m.) Feb. 26
5805 Trick-Shot Artists—Sports (9 m.) Feb. 26
5609 The Make Believe Revue—
Favorite (Reissue) (10 m.) Mar. 12
5856 Mickey Rooney—Then and Now—
Screen Snapshots (9½ m.) Mar. 19
5503 Little Boy with a Big Horn—
Jolly Frolic (7 m.) Mar. 26
5806 Legion at Bat—Sports Mar. 26
5610 King Midas Junior—
Favorite (reissue) (7 m.) Apr. 9
5554 Candid Microphone No. 4 Apr. 16
5504 The Emperor's New Clothes—
Jolly Frolic (7 m.) Apr. 30
5857 Ha! Ha! Hollywood—Screen Snapshots Apr. 23
5955 Les Elgart & Orch.—
Thrills of Music (reissue) (10 m.) Apr. 30

Columbia—Two Reels

5433 His Wedding Scare—
Favorite (reissue) (16½ m.) Dec. 18
5423 Kiss and Wake Up—
Favorite (reissue) (18 m.) Jan. 1
5434 One Too Many—Favorite (reissue) (20 m.).Jan. 15
5405 Up in Daisy's Penthouse—
Stooges (16½ m.) Feb. 5
5424 Gum Shoes—Favorite (reissue) (21 m.) Feb. 19
5140 The Secret Code—Serial (15 ep.) Feb. 19
5405 Booty & the Beast—Stooges (16½ m.) Mar. 5
5425 Woo, Woo!—Favorite (reissue) (16 m.) ...Mar. 12
5435 Yumpin' Yiminy—
Favorite (reissue) (17 m.) Mar. 19
5406 Loose Loot—Stooges Apr. 2
5414 Spies & Guys—Joe Besser Apr. 14
5426 Calling All Fibbers—
Vera Vague (reissue) (16½ m.) Apr.16

Metro-Goldwyn-Mayer—One Reel

W-434 Little Wise Quacker—Cartoon (7 m.)....Nov. 8
T-413 Calling on Capetown—Traveltalk (9 m.) .Nov. 22
W-435 The Dog House—Cartoon (6 m.) Nov. 29
W-462 Mouse in Manhattan—
Cartoon (reissue) (8 m.) Dec. 6
W-436 Busybody Bear—Cartoon (6 m.) Dec. 20
S-454 I Love Children, But—Pete Smith (8 m.) .Dec. 27
T-414 Land of the Ugly Duckling—
Traveltalk (9 m.) Jan. 3
W-437 The Missing Mouse—Cartoon (6 m.) Jan. 10
R-421 Nostradamus Says So—Prophecies (11 m.).Jan. 21
W-438 Barney's Hungry Cousin—Cartoon (7 m.) .Jan. 31
S-455 The Mosconi Story—Pete Smith (10 m.) ..Feb. 7
S-456 Aquatic Kids—Pete Smith (8 m.) Feb. 14
W-463 Tee for Two—Cartoon (reissue) (7 m.) .Feb. 14
W-439 Jerry and Jumbo—Cartoon (7 m.) Feb. 21
W-440 Cobs and Robbers—Cartoon (6 m.) Mar. 14
W-441 Johann Mouse—Cartoon (8 m.) Mar. 21
W-464 Quiet Please—Cartoon (reissue) (8 m.) ..Mar. 28
T-415 Beautiful Bavaria—Traveltalk (9 m.) Apr. 4
W-442 Little Johnny Jet—Cartoon (7 m.) Apr. 18

Paramount—One Reel

R12-3 Highland Sports—Sportlight (10 m.) Dec. 19
P12-2 Feast and Furious—Noveltoon (6 m.) Dec. 26
K12-3 All Girls on Deck—Pacemaker (10 m.) ..Dec. 26
R12-4 The Speed Queen—Sportlight (9 m.) Jan. 2
R12-5 Brittania's Athletic Cadets—
Sportlight (9 m.) Jan. 16
X12-2 Hysterical History—Kartune (7 m.) Jan. 23
E12-3 Ancient Fistory—Popeye (7 m.) Jan. 30
M12-4 Animal Hotel—Topper (10 m.) Feb. 6
B12-2 Frightday the 13th—Casper (7 m.) Feb. 13
H12-2 Of Mice & Magic—
Herman & Catnip (7 m.) Feb. 20
R12-6 Sport Car Racing—Sportlight (9 m.) Feb. 27
P12-3 Starting from Hatch—Noveltoon (7 m.) .Mar. 6
B12-3 Spook No Evil—Casper (7 m.) Mar. 13
K12-4 High School Hi-jinks—Pacemaker (10 m.) .Mar. 20
E12-2 Child Sockology—Popeye (6 m.) Mar. 27
X12-3 Philharmaniacs—Kartune (7 m.) Apr. 3
R12-7 The Wizard of Clubs—Sportlight (9 m.) .Apr. 10
P12-4 Winner by a Hare—Noveltoon (6 m.) ...Apr. 17
M12-3 Horse & Buggy Days—Topper (10 m.) ...Apr. 24
M12-5 There He Goes Again—Topper (10 m.) ..May 1
R12-8 Sporting British West Indies—
Sportlight (9 m.) May 1
X12-4 Aero-Nutics—Kartune (7 m.) May 8
H12-3 Herman the Catoonist—
Herman & Katnip (7 m.) May 15
E12-5 Popeye's Mirthday—Popeye (6 m.) May 22
B12-4 North Pal—Casper (7 m.) May 29
M12-6 Bear Crazy—Topper (10 m.) May 29

RKO—One Reel

34308 Bobby Shantz—Sportscope (8 m.) Dec. 5
34105 How to be a Detective—Disney (7 m.).....Dec. 12
34209 Way Back When—Screenliner (8 m.) ...Dec. 19
34309 All Joking Astride—Sportscope (8 m.) Dec. 26
34210 Molly Bee Sings—Screenliner (9 m.) Jan. 9
34310 Wild Boar Hunt—Sportscope (8 m.) Jan. 16
34211 Sea-going Smoke Eaters—
Screenliner (8 m.) Jan. 30
34311 Fighting Fins—Sportscope (8 m.) Feb. 6
34212 Mountain Movers—Screenliner (9 m.) Feb. 20
34312 Seaside Sports—Sportscope (8 m.) Feb. 27
34213 Britain's Skyblazers—Screenliner (10 m.) .Mar. 13
34106 Father's Day Off—Disney (7 m.) Mar. 28
34107 The Simple Things—Disney (7 m.) Apr. 18
34108 For Whom the Bulls Toll—Disney May 9
34109 Fountain of Youth—Disney May 30
34110 Father's Week End—Disney June 20
34111 How to Dance—Disney July 11
34112 The New Neighbor—Disney Aug. 1

RKO—Two Reels

33705 A Panic in the Parlor—Errol (reissue)
(18 m.) Dec. 26
33105 Conquest of Ungara—Special (15 m.) Jan. 2
33505 Alibi Baby—Kennedy (reissue) (18 m.) ..Jan. 9
33001 Operation A-Bomb—Special (16 m.) Jan. 16
33601 The Fresh Painter—Gil Lamb (16 m.) Jan. 16
33706 Home Work—Errol (reissue) (19 m.).....Jan. 23
33401 Three Chairs for Betty—
Newlyweds (16 m.) Jan. 23
33602 Lost In a Turkish Bath—Gil Lamb (16 m.) .Jan. 30
33106 Canadian Mounties—Special (15 m.) Jan. 30
33506 Mother-in-Law's Day—Kennedy (reissue)
(18 m.) Feb. 6
33107 Transatlantic Hop—Special (15 m.) Feb. 27
33603 And Baby Makes Two—Gil Lamb (16 m.) .Feb. 27
33402 Half Dressed for Dinner—
Newlyweds (15 m.) Mar. 6
33604 Pardon My Wrench—Gil Lamb (16 m.) ..Mar. 13
33108 Escape to Freedom—Special Mar. 27
32801 Alaskan Eskimo—People & Places (27 m.) .Apr. 10
33801 Basketball Highlights—Special Apr. 17

Republic—One Reel

1951-52

5187 The Philippines—This World of Ours
(9 m.) Sept. 5
5188 Ceylon—This World of Ours (9 m.) Mar. 1
(*End of 1951-52 Season*)

Beginning of 1952-53 Season

9221 Washington—City of Destiny—
This World of Ours (9 m.) Apr. 1

Republic—Two Reels

5283 Jungle Drums of Africa—Serial (12 ep.) ...Jan. 21
5284 Return of Capt. Marvel—Serial (12 ep.)
reissue (*formerly titled "Adventures of
Capt. Marvel"*) Apr.

Twentieth Century-Fox—One Reel

5301 A Soapy Opera (Mighty Mouse)—Terrytoon (7 m.) Jan.
5302 Thrifty Cubs (Terry Bears)—Terry. (7 m.) ...Jan.
5327 The Owl & the Pussy Cat—Terrytoon (reissue) (7 m.) Jan.
5303 Hair Cut-Ups (Talk. Magpies)—Terry. (7 m.) .Feb.
5304 Wise Quacks (Dinky)—Terrytoon (7 m.) Feb.
5328 Slap Happy Hunters—Terry. (reissue) (7 m.) .Feb.
3301 Gridiron Goliaths—Sports (10 m.) Feb.
6301 Breath of Disaster—See It Happen (10 m.) Feb.
5305 Mouse Meets Bird (Little Roquefort)—Terrytoon (7 m.) Mar.
5306 Snappy Snapshots (Terry Bears)—Terry. (7 m.) Mar.
5307 Hero for a Day (Mighty Mouse)—Terry. (7 m.) Mar.
6302 Epic Drama—See It Happen (10 m.) Mar.
5308 Pill Peddlers (Talk Magpies)—Terry. (7 m.) .Apr.
5309 Featherweight Champ (Dinky)—Terry. (7 m.) .Apr.
5329 Happy Circus Days—Terry. (reissue) (7 m.) .Apr.
5310 Playful Puss (Little Roquefort)—Terrytoon (7 m.) May
5311 Plumber's Helpers (Terry Bears)—Terrytoon (7 m.) May
5330 Neck and Neck—Terrytoon (reissue) (7 m.) ..May
5312 Hot Rods (Mighty Mouse)—Terry. (7 m.) June
5313 Ten Pin Terrors (Talk, Magpies)—Terrytoon (7 m.) June
5314 The Orphan Egg (Dinky)—Terry. (7 m.) June
5315 Friday the 13th (Little Roquefort)—Terrytoon (7 m.) July
5316 When Mousehood Was in Flower (Mighty Mouse)—Terrytoon (7 m.) July
5317 Open House (Terry Bears)—Terry. (7 m.) ...Aug.
5318 Bargain Daze (Talk. Magpies)—Terry. (7 m.) .Aug.

Universal—One Reel

8321 Termites from Mars—Cartune (7 m.) Dec. 8
8341 King Winter—Variety View (9 m.) Dec. 22
8322 What's Sweepin'?—Cartune (7 m.) Jan. 19
8342 Get a Horse—Variety View (9 m.) Feb. 9
8343 Sky Police—Variety View (9 m.) Mar. 9
8323 The Dog that Cried Wolf—Cartune (7 m.) .Mar. 23
8234 Bucaneer Woodpecker—Cartune (7 m.) Apr. 20

Universal—Two Reels

8363 An Industrial Lake Port—Earth and its People (20 m.) Dec. 29
8303 The Modernaires with Lawrence Welk's Orch.—Musical (15 m.) Jan. 1
8364 Ports of Industrial Scandinavia—Earth and its People (20 m.) Jan. 26
8201 World's Most Beautiful Girls—Special (17 m.) Feb. 1
8365 The Po River Valley—Earth and its People (20 m.) Feb. 23
8304 Andy Russell and Della in Houseparty—Musical (15 m.) Mar. 12
8201 Out of the Earth—Special (18 m.) Mar. 22
8366 Sheep Ranch Country—Earth and its People Mar. 23
8305 Les Brown and his Orchestra in Crazy Frolic—Musical (19 m.) Apr. 9
8367 Cross Section of Central America—Earth and its People Apr. 20
8368 Factories, Mines and Waterways—Earth and its People May 18
8369 British Trade & Industry—Earth and its People June 15
8370 Farmer-Fisherman—Earth and its People ...July 13
8371 The Lumber States—Earth and its People Aug. 10

Vitaphone—One Reel

9503 Fiesta for Sports—Sports Parade (10 m.) Dec. 20
9803 Circus Band—Merrie Melody (7 m.) Dec. 27
9707 Don't Give Up the Sheep—Merrie Melody (7 m.) Jan. 3
9604 Too Much Speed—Novelty (10 m.) Jan. 3
9305 Tale of Two Mice—Hit Parade (reissue) (7 m.) Jan. 10
9403 So You Want to Be a Musician—Joe McDoakes (10 m.) Jan. 10
9708 Snow Business—Merrie Melody (7 m.) Jan. 17
9709 A Mouse Divided—Merrie Melody (7 m.) ..Jan. 31
9504 Sporting Courage—Sports Parade (10 m.) ..Jan. 31
9306 Bashful Buzzard—Hit Parade (reissue) (7 m.) Feb. 7
9726 Forward, March Hare—Bugs Bunny (7 m.) .Feb. 14
9710 Kiss Me Cat—Merrie Melody (7 m.) Feb. 21
9505 Birthplace of Hockey—Sports Parade (10 m.) Feb. 28
9711 Duck Amuck—Merrie Melody (7 m.) Feb. 28
9729 Upswept Hare—Bugs Bunny (7 m.) Mar. 14
9307 Country Mouse—Hit Parade (reissue) (7 m.) Mar. 14
9405 So You Want to Learn to Dance—Joe McDoakes (10 m.) Mar. 28
9712 A Peck o'Trouble—Merrie Melody (7 m.) ..Mar. 28
9713 Fowl Weather—Merrie Melody (7 m.) Apr. 4
9506 Cheyenne Days—Sports Parade (10 m.) ...Apr. 4
9308 Little Dutch Plate—Hit Parade (reissue) (7 m.) Apr. 11
9602 No Adults Allowed—Novelty (10 m.) Apr. 11
9714 Muscle Tussle—Merrie Melody (7 m.) Apr. 18
9804 Ozzie Nelson & His Orch.—Melody Master (10 m.) Apr. 18
9728 Southern Fried Rabbit—Bugs Bunny (7 m.) .May 2
9309 Ain't That Ducky—Hit Parade (reissue) (7 m.) May 2
9715 Ant Pasted—Merrie Melody (7 m.) May 9
9507 Yo Ho Wonder Valley—Sports Parade (10 m.) May 9
9716 Much Ado About Nutting—Merrie Melody (7 m.) May 23
9404 So You Want a Television Set—Joe McDoakes (10 m.) May 23

Vitaphone—Two Reels

9103 Are Animals Actors?—Featurette (20 m.) ..Dec. 27
9004 Flag of Humanity—Special (19 m.) Jan. 24
9005 Thar She Blows—Special Mar. 7
9104 Star in the Night—Featurette Mar. 21
9006 Under the Little Big Top—Special Apr. 25
9105 Plantation Melodies—Featurette May 16
9007 America for Me—Special May 30

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267 Mon. (O) ...Apr. 20
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72 Mon. (E) Apr. 20
73 Wed. (O) Apr. 22
74 Mon. (E) Apr. 27
75 Wed. (O) Apr. 29
76 Mon. (E) May 4
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Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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A POSITIVE STAND AGAINST ADVANCED ADMISSIONS

A most interesting development in the current hassle between exhibitors and distributors over pre-release pictures pictures that are sold on terms that compel exhibitors to increase admissions is the situation in Cincinnati, Ohio, where Rube Shor, the Allied exhibitor leader, is showing "Peter Pan" at his Twin Drive-In Theatre and Westwood indoor theatre at regular admission prices, with children under the age of twelve admitted free at the outdoor theatre, while seven other theatres in the area, playing the picture day-and-date, are charging increased admission prices.

Shor's announcement of a regular admission price policy was containued in a large advertisement inserted in the April 2 issue of the Cincinnati *Times-Star*, with the drive-in copy reading: "Adults regular prices and, as usual, children under 12, free." The display copy for the indoor theatre advertised the admission prices as "Adults 50c, Children, 25c." This ad appeared on the same page as the advertisements of the seven other theatres, which advertised "Peter Pan" as a "pre-release showing" at advanced prices of 75c matinees and $1.00 evenings for adults, and 50c for children at all times.

The ad copy for the Twin Drive-In and Westwood Theatres included the following statement: "No increase in admissions. The management feels since this is not a 'Quo Vadis' or 'Greatest Show on Earth,' in spite of demands made by distributors, that the families are entitled to this entertainment at 'regular prices.'"

Upon learning of the regular admission price policy followed by Shor, Walt Disney Productions dispatched the following telegram to him:

"At the time we were asked to approve the exhibition of 'Peter Pan' at the Twin Drive-In Theatre, Cincinnati, Ohio, and the Westwood Theatre, Cincinnati, Ohio, we were advised that it was your voluntary intention to charge an admission price of 50c for children at all times, 74c matinees and $1.00 nights for adults. Our approval was given on the understanding and condition that this price policy would be carried out by you.The admission prices that you are advertising in today's Cincinnati papers fail to meet the conditions of our approval and renders the approval ineffective.

"We understand that you have already received possession of prints on 'Peter Pan' and this is to advise you that no print of 'Peter Pan' may be exhibited except under a contract approved by us and exhibition without such a contract would constitute a copyright infringement with serious penalties.

"We are ready to approve a contract with you on a basis whereunder you pay the specified percentage of box office receipts provided these recepits are predicated upon admission price of 50c for children at all times, 74c matinees and $1.00 nights for adults.

"Unless you confirm by wire immediately your assurance to pay us on this basis you exhibit 'Peter Pan' at your own serious peril. A copy of this telegram is being sent directly to the managers of the Twin Drive-In at Cincinnati, Ohio, and the Westwood Theatre, at Cincinnati, Ohio, in order that managers and all concerned may avoid personal liability for participating in copyright violation."

Taking a defiant stand, Shor had this to say in a telegraphic answer to the Disney organization:

"My contracts with RKO as your distributor of 'Peter Pan' are binding on you and if RKO secured your approval of the same on representation I had voluntarily agreed to increase my regular admission prices, then RKO confessed to committing an illegal act.

"I protest any such representation by RKO to you in your wire to me because they falsely attempt to implicate me as a party to such an unlawful act. I am advised by counsel that RKO has been enjoined by the Federal Court from agreeing with exhibitors on admission prices and that RKO cannot escape therefrom by entering into contractual relations with you. The contract that I made with RKO and which was approved by you was valid and binding and I insist upon its performance as written and your rights to write into it unlawful terms and conditions implicating me in an unlawful understanding are denied."

Just what action, if any, Walt Disney Productions will take against Rube Shor remains to be seen. It does appear, however, from a layman's point of view, that the Disney organization is in a weak position to prove a copyright infringement, and that Rube Shor is on solid ground in contending that his contract to play the picture, made with RKO, is valid and binding, and that he has a right to establish his own admission scales. After all, the Court has made it clear that it is illegal for the defendant-distributors in the industry anti-trust case, of which RKO was one, to fix admission prices by contract, agreement or any other method. And the Disney contention that its approval of the contract has been rendered "ineffective" because Shor's price policy fails to meet the "understanding and condition" on which the approval was given is, in effect, an admission that RKO, in making the deal, acted illegally.

It is apparent, of course, that the Disney organization feels free to insist upon advanced admissions since it was not a defendant in the anti-trust case and is, therefore, not enjoined from soliciting increased admission scales. And it is apparent also that RKO is taking the position that it is merely the distributor, and not the seller, of "Peter Pan," and that the sales terms are set by the Disney outfit. Whether a set-up such as this will enable Disney or any other independent producer to legally fix admission prices is a matter for the courts to decide. HARRISON'S REPORTS doubts very much, however, that the Courts will uphold such an arrangement, for it would make a mockery of the law.

At any rate, this situation in Cincinnati, coupled with Samuel Goldwyn's recent declaration that his "Hans Christian Andersen" will play at increased admissions or the exhibitors don't have to play the picture, should provide the exhibitor witnesses at the forthcoming Senate Small Business Committee hearings in Washington, on April 15, with plentiful ammunition.

Meanwhile the action taken by Rube Shor has stirred up considerable interest in exhibition circles, and there are in-

(Continued on back page)

"Jamaica Run" with Ray Milland, Arlene Dahl and Wendell Corey

(*Paramount, June; time,* 92 *min.*)

Photographed in Technicolor, this melodrama is just fair. The trouble with it is the fact that the story is unpleasant and unconvincing. It revolves around the troubles of a leading Jamaican family when a scheming Englishman tries to do them out of their property by falsifying records. Not one of the characters is particularly sympathetic, not even Ray Milland, as the hero who foils the plot; neither he nor the others are impressive in their parts. There are some underwater scenes, a murder, and a huge fire at the finish, but all these seem to lack a melodramatic punch. Even the romances are of mild interest. The scenic values, enhanced by the fine color photography, are pleasing:—

After the war, Ray Milland returns to his job as captain-owner of a trading schooner on the Jamaica run. Arriving at Comeback Bay, he pursues his long-time efforts to marry Arlene Dahl, but she declines to marry him because of her responsibility to Wendell Corey, her ne'er-do-well brother, and Carroll McComas, her aged mother, addicted to drink and clinging to illusions of grandeur. Only Arlene's efforts had saved their huge estate, which had been in the family for more than one hundred years. Irked when the family refuses to sell him beach frontage for a resort, Patric Knowles locates two distant relatives of the family, Laura Elliott and Michael Moore, her brother, and claims that, 150 years previously, their descendants had bought the estate from Arlene's side of the family. The transaction, howeved, had been made aboard a ship that had sunk in Comeback Bay during a storm, carrying the documents to the bottom in a chest. While Laura and her brother are made welcome at the family manor, Knowles hires Milland to locate the sunken ship and retrieve the documents. Meanwhile Laura falls in love with Corey, but finds reason to suspect him when her brother is murdered mysteriously. In the course of the complicated events that follow, the documents are retrieved and they prove Laura to be the rightful owner of the estate, but Milland, suspecting foul play, investigates and finds conclusive proof that Knowles had forged the documents and had also murdered Moore. Knowles is arrested. All return to the big manor and find it in flames, set fire to by a loyal negro servant who thought that his employers had lost the house. Corey saves his mother, after which he and Laura, joined by Arlene and Milland, settle down to rebuild the estate and their lives.

It is a Clarion production, written and directed by Lewis R. Foster, based on a novel by Max Murray.

Unobjectionable for the family.

"Invaders from Mars" with Helena Carter, Arthur Franz and Pimmy Hunt

(*20th Century-Fox, May; time,* 78 *min.*)

A pretty good science-fiction melodrama, photographed in Cinecolor. The story, as in most pictures of this type, is highly imaginative, but it is packed with susupense from start to finish and should thrill the action fans, particularly the youngsters. As indicated by the title, the proceedings revolve around an invasion by a group of Martians, depicted as frightening eight-foot creatures, who arrive on the earth in a space ship that conceals itself underground, and who operate in subterranean passages formed by a powerful ray-gun. The weird story has the Martians capturing human beings and, through certain injections, turning them into saboteurs. How the Army tracks down the invaders and eventually blows them and their space ship to bits make for a number of exciting, though fanciful, situations. The direction and acting are competent, and the technical special effects very good:—

Jimmy Hunt, a twelve-year-old boy interested in astronomy, awakes one night during a thunderstorm and sees a space ship land in a field near his house and disappear underground. He informs Lief Erickson, his father, a kindly engineer engaged in atomic work in a plant nearby. Erickson goes out to investigate and disappears. Hillary Brooke, his wife, notifies two policemen, and they, too, disappear when they go out into the field, seemingly swallowed up by the earth. All eventually show up, but each is cold and sinister, and each has a small scar on the back of his neck. When Jimmy's mother, too, becomes mean, and when he sees a neighbor's child swallowed up by the earth, he becomes terror stricken with fear and concern for his parents. He goes to the police, but no one believes his fantastic story. Helene Carter, a sympathetic young physician with the city health department, takes Jimmy to Arthur Franz, an astronomer and mutual friend, who finds reason to believe the lad's story, when, through the observatory's telescope, he sees an Army officer disappear into the earth. The Army is alerted immediately, and the entire area is surrounded. Meanwhile Jimmy's parents and the two policemen commit acts of sabotage. Army demolition squads blast the earth and eventually find one of the subterranean passages that lead them to the Martians and their space ship, but the terrifying invaders prove immune to bullets and appear invincible. In the meantime both Helene and Jimmy had become their captives. Just when all seems lost, Franz manages to get control of one of the Martians' ray-guns, and with it blasts the way to freedom for all the humans caught underground, seconds before a demolition charge blows up the space ship. It ends with Jimmy awakening from a dream.

It was produced by Edward L. Alperson, and directed by William Cameron Menzies, from a screenplay by Richard Blake.

Family entertainment.

"Jalopy" with Leo Gorcey and Huntz Hall

(*Allied Artists, Feb.* 15; *time,* 62 *min.*)

On a par with the other comedies of the "Bowery Boys" series. It should be enjoyed well by the series' followers, for the action is rowdy and in a light vein all the way through. This time the story revolves around jalopy-car races and around the discovery by Huntz Hall of a chemical that gives gasoline great power, enabling Leo Gorcey to win the big race. Hall acts just as silly as always, but he does get the laughs. There is a touch of gangsterism in much of the action, but as can be expected the boys best the gang in the end. The direction is good and the photography fine:—

Seeking to win a $1500 jalopy race, Leo Gorcey and his Bowery Boys — Huntz Hall, David Condon and Bernie Bartlett enter their old car after inducing Bernard Gorcey to advance the entrance fee. Huntz finds himself in a laboratory back of Bernard's sweet shop, which had been set up by Leon Belasco, a professor experimenting with chemicals. Together, they

concoct a magic solution that adds great power to gasoline. When Leo fails to win a preliminary race, he decides to use the magic solution for the big race. Bob Lowry and his gang become suspicious of Leo's activities and they employ gangster tactics and a beautiful blonde (Jane Easton) to obtain the boys' secret, but Huntz had forgotten to put one ingredient into the solution and the liquid proves powerless for the gangsters. On the day of the big race, Huntz is late in bringing the solution to the track and Leo starts without it. Leo is far behind in the race when Huntz finally shows up and manages to pour the magic fuel into his gas tank. The car's engine catches on with a roar, but goes backwards instead of forward. Quickly reversing the car, Leo soon passes the other cars and wins the race. Huntz then explains that he had mixed the proper ingredients, well enough, but in reverse order.

Ben Schwalb produced it, and William Beaudine directed it, from a screenplay by Tim Ryan and Jack Crutcher.

Suitable for the family.

"Fast Company" with Howard Keel, Polly Bergen and Marjorie Main

(MGM, May; time, 67 min.)

A fairly entertaining horse-racing melodrama, of program grade. There is much ado about something most of the time, and though it will undoubtedly appeal to those who bet on horses or visit race tracks for amusement, it should entertain also the general run of audiences, for it has considerable comedy and amusing characterizations. As a matter of fact, the entire action is in a light vein. Howard Keel is good as the hero, but he wins little sympathy because he is a "heel" who plots to acquire the heroine's horse at a fraction of its value. Polly Bergen makes a pert heroine and contributes much of the comedy, as does Marjorie Main, as race-track character herself. The race at the finish is pretty thrilling as are all such races in pictures of this type:—

Howard Keel, a follower of the nation's smaller tracks, owns one battle-scarred mare and looks after Gay Fleet, a good horse, whose owner had died, leaving it to Polly, his daughter. Aided by Joaquin Garay, his jockey, Keel plans to have Gay Fleet lose every race so that he may buy it from Polly for a song. When Polly arrives with visions of a large stable left to her, Keel gently informs her that she owns only one horse. He just about closes a deal with Polly to buy the horse for one-third of its value when Robert Burton, another crooked character, offers to buy it at a slightly higher price. Realizing their game, Polly spurns both offers and decides to race Gay Fleet herself. She hires Horace MacMahon as trainer, unaware that he was secretly in league with Burton, and he, too, sees to it that Gay Fleet loses every race so that Burton may buy him at a low price. Polly's only encouragement comes from Miss Main, who had been her father's old friend. To get back at Keel, Polly wins his horse in a claiming race, only to find herself in trouble when the horse drops dead at the finish line. Now broke, she offers Keel a partnership in her horse if he will train him, and agrees to sell him the horse for $1,500, to be paid out of winnings Meanwhile Keel's attentions to Nina Foch, sophisticated owner of a first-rate stable, arouses Polly's jealousy. Complications arise when Carol Nugent, Miss Main's little daughter, is injured in an accident; Keel, to raise the $3,000 needed for hospital expenses, signs a contract with Nina to sell Gay Fleet to her with himself as trainer. This deal infuriates Polly until she learns of his motive. To get him out of hock, she takes the $500 he had given her as a down payment on Gay Fleet and bets it on his nose in a big race. The horse wins, enabling all concerned to resolve their problems.

Henry Berman produced it, and John Sturges directed it, from a screenplay by William Roberts, based on a story by Eustace Cockrell.

Harmless for the family.

"Man in the Dark" with Edmond O'Brien and Audrey Totter

(Columbia, April, time, 70 min.)

This is a very ordinary crime melodrama that would rate no more than passing attention if not for the fact that it is the first 3-D picture produced by Columbia. Stereoscopically, the picture does little to advance the cause of 3-D, for, though it is a notch above "Bwana Devil" technically, the stereoscopic quality leaves much to be desired and is hardly of a kind that will induce movie-goers to look forward to more 3-D pictures. After seeing this picture, many of them may, in fact, make it a point to stay away from future stereoscopic films. Production-wise and technically, it has all the ear-marks of a picture that was pushed out in great haste to make a "fast buck" on the 3-D craze, without regard to the damage it may do to the future. Here and there objects, such as a surgeon's scalpel, a gun, a fist, a bat and a spider are pushed into the audience's eye for a thrill, but these gimmicks hardly compensate for the discomfort of wearing glasses and for the eye-strain one feels at the blurs caused by fast-moving objects and at the distortions of objects in the foreground of the screen. This reviewer saw the picture both at the Columbia projection room and at the Globe Theatre on Broadway. The light reflection seemed fairly good in the projection room, but in the theatre the light loss was severe, with the result that, in some of the night scenes, one could barely see the action. The sepia photography seems to lessen the light reflection considerably.

The story, briefly, revolves around Edmond O'Brien, an amnesia victim who cannot remember his criminal past, and who is kidnapped by a trio of thugs, his former partners, who demand their share of a payroll robbery. They do not believe his claim that he does not remember the robbery and torture him no end. His memory eventually comes back to him and he recalls that he had put the loot in a candy box and had checked it in an amusement park. Aided by Audrey Totter, his sweetheart and a member of the gang, O'Brien escapes from the thugs and recovers the loot just as the thugs arrive on the scene. What follows is a wild chase, including a roller-coaster ride (this is only mildly thrilling), during which he disposes of the thugs by one means or another before turning the money over to an insurance investigator who had been trailing him. It is all hackneyed stuff, and the direction and acting are so-so.

It was produced by Wallace MacDonald, and directed by Lew Landers, from a screenplay by George Bricker and Jack Leonard, based on a story by William Sackheim.

Unobjectionable morally.

dications that other exhibitors throughout the country may follow his lead. Sensing the possibility of such a happening, the Allied Theatre Owners of Indiana, had this advice for its membership in its April 3 organizational bulletin, under the heading, "Be Prepared":

"If you do not believe that the public is becoming more and more resentful about advanced admission prices (but all over the country one sees a growing number of letters to editors, cartoons, jokes and editorials to indicate otherwise) and pay film rentals that force you to raise your prices, you must be prepared for the event that other theatres in your area will show the same picture at no price increase. Nobody can give you any guarantee against this. Admission prices cannot be fixed by contract, agreement, or by any method whatsoever."

Whether you agree with advanced admission prices or not, you would do well to give deep consideration to the ATOI warning. There is more to it than meets the eye, for this paper has learned from a very reliable source that there is a movement afoot to combat the pre-release "gimmick" and increased admissions on a national scale through advertisments placed by the exhibitors in their local newspapers.

ALLIED SEEKS 3-D STANDARDIZATION AND AVAILABILITY OF EQUIPMENT FOR ALL THEATRES

The following is the text of an authorized statement addressed to producers and distributors by National Allied's board of directors, which met in Milwaukee on March 27 and 28, at which time the board's attention was occupied chiefly by the critical condition that has arisen in regard to third-dimension pictures and wide-screen projection:

"1. The most immediate and dangerous threat to the vast majority of theatres, including the subsequent run, neighborhood and small-town theatres, consists in (a) the persistence of the several film companies in producing depth pictures by different processes or systems thus requiring the theatres, in order to play such pictures, to buy and install different kinds of projection equipment which they could not afford even if available; and (b) restricting such pictures and the equipment for projecting the same (when controlled by the film companies) to a limited number of showcase theatres in the large cities.

"2. the subsequent run, neighborhood and small-town theatres are long time customers of the film companies and render a service to the people and to the motion picture industry by supplying motion picture entertainment to those who for many reasons are unable to patronize the big city, high admission, downtown theatre, and for this reason and many others should not be excluded from showing the depth pictures which will shortly be made available to the larger houses.

"3. The board of directors of Allied States Association, therefore, calls upon the producers and distributors of motion pictures to adopt, at the very earliest time, a standard process or system for achieving third dimension or creating an illusion thereof that will be suitable for and within the means of the greatest possible number of theatres and, to the extent that the film companies control such standard equipment, that they make it available to all classes of theatres.

"4. Allied's Committee on Television and Third Dimension, or a sub-committee thereof, is authorized and directed (a) to establish and maintain liasion with the film companies and equipment manufacturers and dealers in this vitally important matter; (b) to offer to those interests such suggestions and cooperation as may be acceptable in solving current problems in the interests of all classes of theatres; (c) to explore the possibility of increasing and speeding the production of theatre equipment by interesting other manufacturers wherever patent rights are clear or can be cleared; and (d) to report progress to the board from time to time through Washington headquarters."

THE PROBLEM OF THE FUTURE

Under date of April 6, Jack Kirsch, president of Allied Theatres of Illinois, dispatched the following letter to the chief executives of the eight major film companies:

"Small theatre owners, who will be unable to install expensive 3-D and wide-screen equipment for possibly some time to come, are expressing alarm lest there be a serious lessening in the supply of 2-D pictures to keep their theatres operating, while the frenzied race for converting studios to the production of 3rd dimensional pictures continues.

"These theatres represent a large and important segment of the motion picture industry and their interests must be considered and protected. If any of them are compelled to close because of a lack of quality 2-D pictures, I am sure you will agree with me that it would prove to be a calamitous situation.

"We have an appreciable number of theatres in our organization who are in the above category. Figure this in terms of 32 exchange centers and you obviously have a tremendous problem to consider.

"I have therefore been asked to query you:

"(1) as to the future plans of your company concerning the production of 2-D pictures;

"(2) the outlook as to the approximate number of pictures your company contemplates producing and distributing during the coming season for the consumption of the type of theatres mentioned;

"(3) whether any of the 3-D or wide-screen pictures which your company is now producing will also be available in 2-D, and finally

"(4) what assurances, if any, can these theatres be given that their continuance in business will not be jeopardized by any serious cut-back in 2-D production.

"Your early reply will be appreciated."

The exhibitors have good reason to be concerned about the availability of future product, for the producers, in their uncertainty over the future form of pictures — 3-D or wide-screen, have cut back production to an alarming degree, estimated by some to be better than fifty per cent of normal. It is true that the different companies have a backlog of pictures, but it is doubtful if their back-logs are large enough to withstand an extended period of reduced production.

If the situation continues, the exhibitors may once again find themselves in a sellers' market, compelled to buy reissues to keep their theatres open — and at terms dictated by the distributors.

A BREAKDOWN NO EXHIBITOR CAN AFFORD

Any exhibitor who is thinking of rushing into a 3-D installation would think twice if he had been present this week in the Columbia home-office projection room, where "Man in the Dark," the company's first 3-D feature, was shown to the press and a number of circuit executives.

Like other 3-D processes, the Columbia process requires the use of two projection machines, which superimpose simultaneously on the screen two pictures that are brought into focus by means of polaroid glasses worn by the viewer. The important thing about 3-D projection is perfect synchronization of the two projectors, accomplished by an interlocking device. If the synchronization is only one frame off, the illusion of 3-D is not only destroyed but severe eyestrain also results.

In showing "Man in the Dark," Columbia utilized 17-inch magazines, necessitating two intermissions. At the beginning of the second of the three parts in which the film was shown, the synchronization was so out of kilter that the showing had to be stopped for adjustment. Three separate attempts were made to bring the second part into synchronization but to no avail, with the result that, after a delay of approximately forty-five minutes, its was decided to skip the second part and to proceed with the third part. At the conclusion of the third part, the second part was screened, for by this time the trouble had been corrected.

If Columbia, with all the technicians it has at its beck and call, could not correct immediately the faulty projection of its own process, you may imagine what difficulty the average operator would have. The lesson to be learned from this incident is, not only that the operators must be carefully instructed and trained for the projection of 3-D pictures, but that either the equipment itself or the method of projection is badly in need of further development. No exhibitor can afford to have such an incident occur in his theatre.

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THE 3-D AND WIDE-SCREEN FUROR

Hollywood continues in a state of confusion, caused chiefly by two facts: The first is the refusal of the producers to accept the inevitable fact that the use of polaroid glasses to obtain stereoscopic effects is impractical and will, sooner or later, die; the second is the development by several of the studios of wide-screen systems with varying aspect ratios and screens of their own design, with each studio claiming that the aspect ratio of its process, coupled with its specially designed screen, is best for wide-screen presentations because of one reason or another.

Because the future of thousands of exhibitors is involved, this paper will endeavor to analyze and evaluate the different new dimension systems so as to place in the exhibitors hands information that will help guide him as to what system he should choose for his theatre.

First let us analyze the so-called true 3-D systems that employ polaroid glasses, no matter what brand name they are known by. The stereoscopic effect attained by the use of polaroid glasses is not natural; it is, if anything, unnatural, for what is seen on the screen gives a person a feeling of unearthliness. The objects or persons, particularly when they are projected towards the camera lens, lose naturalness by elongation. An arm, for example, looks four times as long as a natural arm, and when two persons stand side by side, the one who is more forward than the other becomes distorted. The room in which the picture is photographed looks four and five times as long as it actually is.

The greatest handicap in 3-D films, aside from the use of polaroid glasses, is that both in production and projection absolute precision and accuracy must be maintained in order to attain a streoscopic picture that will not be distorted or cause the viewer to suffer severe eye-strain. For the purpose of this article, it is not necessary to go into a scientific discourse on the reasons for such accuracy and precision. Suffice it to say that, insofar as production is concerned, every detail, from the manufacturing of the film stock to the actual shooting of the picture and the processing of the negatives, must conform to certain basic streoscopic principles if distortion and eye-strain are to be averted. The same may be said for projection; unless there is precise accuracy in the synchronization of both reels in the separate projectors, unless each projector throws the picture on the screen with the same degree of light, unless there is no loss of focus in either projector, and unless both projectors are absolutely immovable and correctly aligned, excessive eye-strain and picture distortion will result. In short, the production and projection of 3-D films leave no margin for error. If the picture is photographed under wrong principles, perfect projection will not correct its faults. By the same token, imperfect projection will hurt a properly produced 3-D film.

As to the cost of installing 3-D equipment, let me say that some theatres, particularly those of the large circuits, will be able to stand the cost in the hope of recouping it before the novelty of 3-D wears out, but most small theatres will hardly be able to take a chance on such an installation, which may run as high as $4,000, depending on the particular problems posed by the individual theatre, for by the time they get the equipment installed and the 3-D films are made available to them, the public may no longer show any interest in them. In such a case, as it has already been pointed out in these columns, many exhibitors may find themselves saddled with expensive equipment that may have to be junked for other devices.

There are other handicaps in 3-D systems, but the ones that I have enumerated should make the exhibitor give the matter deep thought before deciding on an installation.

We now come to 20th Century-Fox's CinemaScope wide-screen system. This system does not require highly expensive installations — not such as would break the exhibitor. Unlike 3-D systems, which require the simultaneous use of two projectors, extra large magazines, the installation of a second generator, cooling fans, an interlocking device that connects the two projectors to run synchronously, and a special metallic screen, the CinemaScope system uses only one of the projectors and requires no additional generator, large magazines, interlocking devices, etc. The operator projects the picture in the normal manner and does not need special training. The only changes required are a new lens, the special wide screen, and the installation of additional loudspeakers to obtain stereophonic sound effects. But these changes will not, as said, bankrupt the exhibitors. An official statement on the approximate cost should be forthcoming shortly.

Let us now consider the efforts devoted by some studios, particularly by Paramount and Universal, to perfect a system that will give standard pictures a wide-screen effect. These efforts, though praiseworthy, do not solve the problem, for it is not possible to give a standard picture a wide-screen effect without impairment. Standard pictures, as most of you probably know, are photographed in an aspect ratio of 1.33 to 1, or four feet in width to every three feet in height. The Paramount wide-screen process produces an image with an aspect ratio of 1.66 to 1, while Universal's has a ratio of 1.85 to 1.

So that you may have an idea of what happens when a standard picture shot in an aspect ratio of 1.33 to 1 is broadened on wide-screen systems such as developed by Paramount and Universal, let us consider "Shane," the Paramount picture, which was shown at the studio to the critics on a wide screen. It was necessary to reduce the projector aperture plate opening so that the picture had shorter height, with the result that part of the top and part of the bottom of the picture had to be cut off, and the enlargement of the picture, by use of a wide-angle lens, reduced the sharpness of the photography. The picture would not have lost any of its effect upon the spectator had it been shown on a regular screen and projected through the standard aperture, for when one becomes absorbed in the subject matter one loses oneself in the illusion and does not pay any attention to the size of the screen.

With all due respect to Paramount, Universal and other studios that are trying to develop their own new dimension system, it appears to me that their experiments are no more than an effort to find a substitute for CinemaScope which, in my opinion, is by far the best new dimension system yet devised for the practical use of both production and exhibition. It not only offers a better image than any of the 3-D systems that require polaroid glasses, but it is also far superior to any of the other wide-screen systems thus far developed for, unlike those systems, CinemaScope gives

(Continued on back page)

"House of Wax" with Vincent Price, Frank Lovejoy and Phyllis Kirk

(*Warner Bros., Apr. 25; time, 88 min.*)

Produced in the Natural Vision 3-D process and photographed in WarnerColor, "House of Wax" is a horror picture in spades. It is a first-class thriller of its kind and, though it can hardly be classified as an entertainment because of its ghoulish quality and hideous situations, it probably will draw capacity audiences wherever it will be shown. The picture, incidentally, is a remake of "The Mystery of the Wax Museum," produced by Warner Bros. in 1933. From the opening scenes that show a spectacular fire in a wax museum to the closing scenes where the monstrously disfigured villian is prevented by the police from covering the naked but live heroine with boiling wax, the spectator is treated to an array of thrills and chills that range from the frightening to the repulsive.

Victor Price, as the mad sculptor who had been maimed and disfigured in the fire, is shown setting out to establish a new museum, but since he can no longer sculp because of his cripped hands he resorts to a series of murders, encases the bodies of his victims in wax, and uses them as the wax figures in his museum. The manner in which he stalks and murders his victims will send chills up and down one's spine, while the scenes that show him stealing bodies from the morgue and preserving them in wax are so macabre that they will make one sick to the stomach if one happens to be squeamish.

Technically, it is the best 3-D picture yet made. The illusion of depth is good and, in this particular story, it adds something to the sensationalism and terror of the different situations. But this reviewer is of the opinion that the added value of depth is not significant enough to warrant the annoyance of viewing the proceedings through polaroid glasses, and that the picture would have been as much of a chiller if shown in the standard 2-D form, and probably even a greater thriller if shown on a wide screen.

As shown at the Paramount Theatre in New York City, the picture utilized also WarnerPhonic sound, which is a stereophonic sound system that, through some twenty speakers located in different parts of the Paramount Theatre, provides for so-called directional sound that is developed in relation to the images on the screen. There is no doubt that stereophonic sound can add much to presentation of a motion picture, but as utilized for "House of Wax" it was frequently incongruous and disturbing. For instance, it was distracting to her a church bell tolling from the top of the theatre without seeing the image of either the bell or the church on the screen. Another instance is where you hear either the voice or the footsteps of a character from the side of the theatre without seeing that character on the screen. Directional sound is a good idea, but it is a definite distraction unless it emanates from an image that can be seen on the screen. When used with a wide-screen system, such sound undoubtedly will be much more effective.

It was produced by Bryan Foy, and directed by Andre de Toth, from a screenplay by Crane Wilbur, based on a story by Charles Belden.

Too horrifying for children.

"Scared Stiff" with Martin & Lewis Lizabeth Scott and Carmen Miranda

(*Paramount, June; time, 107 min.*)

The public should accept this latest Martin and Lewis comedy with the same enthusiasm that they have shown for their previous comedies, for even though the story lacks logic and wanders "all over the lot," it offers situations that will keep audiences howling with laughter. The story is a remake of "The Ghost Breakers," the 1940 Paramount picture starring Bob Hope and Paulette Goddard, but some changes have been made in the story to suit the Martin and Lewis brand of humor. Dealing with gangsters, murder and a haunted house, the picture starts off rather slow, but once the characters get to the haunted castle the comedy and "fright" begin in earnest. All the old devices for producing thrilling-chilling effects have been employed — ghosts, trap doors, weird organ music and the like, all of which create laugh-provoking situations, particularly because of Jerry Lewis' whacky antics. Worked into the plot are some cabaret scenes, with music and dancing:—

When Dean Martin, a cabaret entertainer, is summoned to the hotel headquarters of Leonard Strong, a gangster, and warned to keep away from Dorothy Malone, Jerry Lewis, a stage-struck bus boy at the cabaret, poses as a thug and warns Strong to leave Dean alone. At the hotel, the boys become embroiled with Lizabeth Scott, who had inherited an island near Cuba, and who had just received a call warning her not to sell the property to a mysterious buyer. The man who made the call is killed outside of Lizabeth's room under circumstances that make Dean a prime suspect. He hides from the police in one of Lizabeth's trunks, which is taken down to a pier. Jerry rushes to the pier to rescue Dean, and in the mixup that follows both find themselves aboard a ship bound for Cuba. Meanwhile Lizabeth meets on board William Ching, an old friend, who warns her that her island is primitive and haunted. Arriving in Havana, Dean and Jerry team up with Carmen Miranda in an act at a local cabaret. Lizabeth attends on the opening night with Ching, but suddenly decides to leave him to investigate her island that night. Dean and Jerry, intent on protecting Lizabeth, follow her to the island. There, they find an old castle, where they become involved in a series of misadventures with ghosts, a zombie and torture chambers until it becomes evident that a treasure is hidden in the castle and that some one is trying to keep Lizabeth from finding it. After many mixups they find the treasure, but not until they dispose of Ching, who proves to be the culprit.

Hal Wallis produced it, and George Marshall directed it, from a screenplay by Herbert Baker and Walter DeLeon, based on a play by Paul Dickey and Charles W. Goddard.

Good for the family.

"Titanic" with Barbara Stanwyck and Clifton Webb

(*20th Century-Fox, May; time, 98 min.*)

Fact and fiction are blended to good advantage in this compelling domestic drama, which is set against the factual background of the tragic sinking of the Titanic on her maiden voyage in 1912. All the action takes place aboard the ship, and the fictional part of the story is a strong dramatic account of the friction-filled relationship between husband and wife because of the wife's desire to remove their two children from the spoiling influence of her husband's superficial social life. The picture becomes gripping and suspenseful in the second half, where the huge ship collides with a submerged iceberg and begins sinking. The personal heroism and self-sacrifice displayed by the several characters before the vessel plunges to the bottom with most of the male passengers aboard result in a number of powerfully dramatic situations that will stir the spectator's emotions deeply. The direction is expert, and the acting restrained and void of theatricalism. The depiction of the slowly sinking ship and its final plunge below the surface is a first-rate job of special effects and makes for an awesome and tragic climax:—

As the liner Titanic prepares to sail on its maiden voyage under the command of Brian Aherne, Clifton Webb, a jaunty socialite, just manages to get on board before the vessel departs in order to join Barbara Stanwyck, his wife, and their children, Audrey Dalton, a spoiled but beautiful girl of 18, and Harper Carter, their thoughtful son of 13. Webb's arrival surprises Barbara, and it soon becomes clear that, despite Webb's objections, she was taking the children away to be reared in America away from his socialite atmosphere. After several arguments, Webb informs Barbara that he will file for a divorce and attempt to have the children placed in his custody, particularly the boy. She then reveals that the boy is not his son, giving him the details. Shocked, Webb refuses to have anything to do with the boy, despite Barbara's pleas that he continue to show affection for the innocent and bewildered lad. Meanwhile a shipboard romance develops between Audrey and Robert Wagner, a young collegian. Webb confines himself to playing cards with Thelma Ritter, a rich American, but his coldness changes to deep concern when the Titanic strikes a submerged iceberg and rips a hole in its side, dooming the ship. Rushing to his family's cabin, Webb calmly sees to it that they all don warm clothing and lifebelts, and leads them to the lifeboats, which were reserved for women and children only since there were not enough boats for the men. In a final embrace, both Barbara and Webb realize how much they really mean to each other. As Webb turns away to offer his help elsewhere, young Harper, unnoticed by his mother, gives up his place in the lifeboat to an elderly woman and goes in search of his "father." He finds him just before the ship goes down, and Webb, realizing the boy's bravery, proudly calls him his son and embraces him as they go down together.

Charles Brackett produced it, and Jean Negulesco directed it, from a screenplay by Mr. Brackett, Walter Reisch and Richard Breen.

Suitable for the family.

"Serpent of the Nile" with Rhonda Fleming, William Lundigan and Raymond Burr

(*Columbia, May; time,* 81 *min.*)

Photographed in Technicolor, this historical costume melodrama shapes up as no more than a fair entertainment of its kind, despite the good production values; it is best suited as a supporting feature for situations that cater to undiscriminating audiences. The story, which deals with the loves of Cleopatra after the assassination of Julius Caesar, is ordinary and unconvincing, and lacks a dramatic punch. Moreover, it is given more to talk than to action, despite a number of battle scenes. Rhonda Fleming is quite sexy as the scheming Cleopatra, but her acting is nothing to brag about. Raymond Burr, as Mark Anthony, and William Lundigan, as Lucilius, his chief lieutenant, are adequate in their roles but, like Miss Fleming s, their characterizations are unsympathetic, hence the spectator loses interest in their doings. The spotty direction fails to achieve believability in the characters. The color photography is fine:—

The assassination of Julius Caesar, Rome's ruler, creates chaos as other strong men seek to assume his power. In Macedonia, Mark Anthony defeats the armies of Brutus (Robert Griffin), who escapes capture with the help of Lucilius, a young Roman officer. When Lucilius himself is captured, Anthony, impressed by his bravery, spares his life and makes him his chief aide. Anthony then heads an expedition to Egypt to punish Cleopatra for conspiring with Brutus. But Cleopatra s beauty is so great that Anthony succumbs to her charms and decides not to punish her. Lucilius, however, is less gullible, and he warns Anthony against Cleopatra. Nevertheless, Anthony concludes an alliance with her and sails for the Egyptian court at Alexandria. There, Lucilius discovers that Cleopatra and her country are broke, and that her starving subjects are discontented. Unable to win Lucilius over with her charms, and realizing that she cannot proceed with her scheme to become Queen of Rome so long as he remains at Anthony's side, Cleopatra frames Lucilius on charges of disloyalty and persuades Anthony to confine him to his room as a prisoner. Cleopatra then visits Lucilius and offers to discard Anthony if he will become the head of her armies, but Lucilius rejects her advances. Realizing that he had betrayed his friend, Anthony enables Lucilius to escape. Upon reaching Rome, Lucilius warns Octavius (Michael Fox) of Cleopatra s designs. Aided by Lucilius, Octavius leads his armies to Alexandria and defeats Cleopatra s forces. Anthony, unwilling to fight his countrymen, commits suicide. Cleopatra, seeing her empire crumble, clutches a venomous snake to her bosom and dies from the bite. Lucilius returns to a grateful Rome as a general.

Sam Katzman produced it, and William Castle directed it, from a story and screenplay by Robert E. Kent.

Adults.

"It Happens Every Thursday" with Loretta Young and John Forsythe

(*Univ-Int'l, May; time,* 80 *min.*)

A pleasing and amusing comedy-drama that should give good satisfaction to the general run of audiences, particularly the family trade. Revolving around the adventures of a young New York couple who purchase a rundown small-town weekly newspaper and try to put it on a paying basis, the story is an appealing blend of comedy, romance and human interest, skillfully directed and acted. The plot structure provides a steady stream of chuckles and laughs, with just enough sentimental drama and human incidents to give the whole a proper balance. Loretta Young and John Forsythe, a newcomer to the screen, are ideally cast as the romantic couple, and their devotion and regard for each other endear them to the audience. Considerable humor is provided by Edgard Buchanan and Jimmy Conlin as the faithful old pressmen who struggle to put the paper out every Thursday, despite the broken-down equipment:—

Fulfilling a dream he had long cherished, Forsythe, a New York reporter, buys a small weekly paper, sight unseen, in Eden, California, and heads west with Loretta and Harvey Grant, their young son. They arrive and find that that they had bought a rundown affair, dependent on a ramshackle press that broke down every press day. They determine to put the paper on a paying basis and, with the aid of Buchanan and Conklin, put out their first edition, which heralds the arrival of Loretta's new baby daughter just before press time. To stimulate the circulation, they institute different contests and personally participate in numerous civic activities, but the cost of these operations prove greater than their income and they soon find themselves on the verge of bankruptcy. Discovering that the entire area was suffering from a severe drought. Forsythe, to win the the community's good will, publishes a notice that he will "make rain." He rents a plane and plans to seed the clouds with dry ice, but the rain begins before he can get off the ground. The townspeople, however, give him credit for the rain, despite his protests, and he is treated as a hero. But when the rain continues for four days and causes flood conditions, the people blame Forsythe for the damages. Disgusted, Forsythe and Loretta decide to leave town, but before doing so they prove through a weather expert that the rain had been brought about by natural causes. The townspeople, ashamed, plead with them to remain, offering their financial and moral support. Happy at this change in attitude, Loretta and Forsythe start preparing for the next edition.

It was co-produced by Leonard Goldstein and Anton Leader, and directed by Joseph Pevney, from a screenplay by Dane Lussier, based upon the novel by Jane S. McIlvaine.

Fine for the family.

"Shane" with Alan Ladd, Jean Arthur and Van Heflin

(*Paramount, no rel. date set; time,* 118 *min.*)

This outdoor Technicolor melodrama should go over well with the movie-goers, particularly the Alan Ladd fans, for there is human interest in many of the situations, and the action unfolds at a fairly fast pace. The human interest is awakened by Ladd's efforts to help a group of homsteaders combat the machinations of a big rancher, and by the warm friendship established between him and little Brandon de Wilde, an experienced child actor, who, although homely, captivates the spectator by his fine acting. There is some exciting gunplay, but the highlight of the thrills is a fistic battle, the equal of which has not been seen on the screen for some time. In it Ladd licks Ben Johnson and then takes on the entire villainous gang, thrashing them soundly with the aid of Van Heflin, who had come to his rescue. Ladd gives a good account of himself as a quiet but fearless defender of the oppressed, and Van Heflin is rugged as the leader of the homsteaders. Jean Arthur, as Heflin's wife, is effective. The scenic backgrounds are beautiful. The color photography, when shown on a standard screen, is sharp, but it lost some sharpness when shown on a wide screen:—

Traveling north, Ladd comes to a small ranch owned by Heflin and requests permission to cross it. Just then Emile Meyer, a big rancher, supported by several henchmen, rides onto the property and warns Heflin to get off the land before the first snow flies. Heflin orders the gang off his property. Ladd then learns from Heflin that, ever since he and the other farmers had received governmental land, the cattlemen, led by Meyer, were endeavoring to frighten them away by fair means or foul. Impressed by the farmers' predicament, Ladd offers to help and accepts a job as Heflin's handyman. He goes to town to buy some working clothes and is insulted as a squatter by Ben Johnson in the local saloon. Holding his temper, Ladd leaves, ostensibly cowed by Johnson. The incident leads the farmers to believe that Ladd is a coward. Heflin defends him, but the others shun him. Meanwhile a strong bond grows up between Ladd and Brandon, Heflin's little son. Several weeks later Ladd is again insulted by Johnson in the saloon, but this time he gives him a terrific beating and, with Heflin's aid, humbles the rest of Meyer's gang. In the events that follow, Meyer, to scare the farmers off their lands, imports Jack Palance, a notorious gunman, who loses no time in killing one of the homesteaders and in threatening to kill Heflin, the leader. Heflin prepares to have an immediate showdown with Palance, despite Jean's objections. Ladd, knowing that Heflin is no match for Palance, and realizing that Jean was concerned over the safety of her husband, knocks Heflin unconscious and goes after Palance himself. In the gunfight that ensues in the saloon, Ladd kills Palance, Meyer and several others. He then rides off for good, preferring not to return to Heflin's ranch because he had fallen in love with Jean.

It was produced and directed by George Stevens, from a screenplay by A. B. Guthrie, Jr., based on a novel by Jack Schaefer.

Suitable for all.

the viewer a sense of depth and a feeling of genuine audience participation. This is achieved by the fact that a picture shot in the CinemaScope process has an added element of width and is not merely a magnification or enlargement of a conventional picture.

Another advantage is that the Miracle Mirror Screen, which is the name of the screen used in the CinemaScope system, is an "all-purpose" screen that is completely compatible with and suitable for CinemaScope, Eidophor, theatre tlevision, standard 2-D films, 3-D pictures that require glasses, and other wide-screen projection systems. Moreover, it is adaptable for theatres of every size and every shape, and is in no way limited to any particular type of theatre.

To make sure that the Miracle Mirror Screen is all that it is claimed to be, I asked Darryl F. Zanuck, 20th-Fox's production chief, to arrange for me to see on it pictures photographed by the different methods. I saw shots of standard 2-D pictures, 3-D requiring glasses, and some scenes that were photographed with the CinemaScope lens. In each instance, the results, whether photographed in color or in black-and-white, were perfect.

In my own opinion, the CinemaScope system answers the demand for a real and satisfying change in motion picture entertainment, and the sooner the other Hollywood producers decide to adopt it and forget their efforts to find a substitute the better for the industry as a whole.

Let these recalcitrant producers realize that a picture photographed by the standard method doesn't look so good when projected on a wide-screen. To begin with, the reduction of the aperture on the projector, which in turn cuts off part of the top and of the bottom of the picture, is a bad condition. And the use of a wide-angle lens, as already explained, causes the attenuation of the emulsion and the photography becomes rather blurred.

In attempting to perfect another wide-screen system, these producers claim that they are trying to "salvage" a backlog of conventional films worth upwards of $300,000,000. In the first place, their efforts to invent a wide screen of their own design seem wasteful, for such a screen, the one used in the CinemaScope system, is within their grasp. Their efforts, therefore, serve only to further confuse the exhibitor, who is interested primarily in a screen that will be adaptable to all systems. The Miracle Mirror Screen, of course, meets that need. As to the "salvage" of the standard films, I believe that will not go to waste if they should be shown as heretofore, provided that they entertain, for after all what counts is, not the screen, not the lens, not the glasses through which they are viewed, but the story quality.

"Bwana Devil," "House of Wax" and a few other 3-D pictures will, no doublt, go over for a while, but once the glassless systems, such as CinemaScope, spread, the producers might just as well kiss their 3-D pictures goodbye. The public will not go through the discomfort and annoyance of seeing pictures through polaroid glasses when they can see other pictures that give an illusion of depth without the use of such glasses. Any school child ought to able to tell them that.

The objection has been raised in some production circles that, because of the height of a CinemaScope picture, the system's screen, when installed in a small theatre, will be merely a strip. They forget that the height and width of the CinemaScope picture is relative, and that the same full picture will be seen regardless of the size of the screen. I have seen shots of "The Robe" on a screen measuring approximately 20-by-8 feet and they were just as effective as when I saw them on the giant screen measuring 63-by-25 feet. The shorter height of the picture on the smaller screen made no difference, for the eye becomes accustomed to the size. As long as a picture is entertaining, people will lose themselves in the illusion and will forget the size of the screen. I felt that way when I saw "Shane" on the wide screen. I forgot all about the screen, for my mind was attracted solely by what the characters were doing or intended to do.

As it has already been pointed out in these columns, the exhibitors appear to be preponderantly in favor of CinemaScope, a fact that is evidenced by the more than two thousand orders 20th-Fox has received to date for installations in theatres of every type throughout the country. It is not difficult to understand why these orders keep pouring in, for, of all the companies that announced the development of a new dimension system, 20th-Fox is the only one that is demonstrating complete confidence in the merits of its system by going forward with a production schedule of twenty CinemaScope pictures, representing an investment of many millions of dollars. "The Robe" and "How to Marry a Millionaire" are more than half completed, and shooting on a third production, "Twelve Mile Reef," has already started. Meanwhile several other CinemaScope productions are in the early stages of preparation. Instead of retrenching, 20th-Fox is moving ahead. Is it any wonder, then, that the exhibitors are flocking to CinemaScope, particularly since they know that product suitable for the system will be available to them?

The other Hollywood producers should become sensible. If CinemaScope is what the exhibitors favor, they, the producers, should negotiate for its use, since it is open to all, and forget their efforts to find a substitute. Let them remember that unless they stop the division and hence the confusion, thousands of exhibitors may go broke and their own economic welfare will be endangered. Let them remember also that more than one thousand theatres will be equipped for CinemaScope by the end of this year, and at least five hundred more per month thereafter — and no producer can afford to pass up the income from such theatres.

Whether the other studios like it or not, the CinemaScope system offers the only solution to the new dimension problem that is facing the industry today, for it offers a better image than is offered by any other system, 3-D or wide-screen, and it less expensive to convert both at the studio as well as in the theatres. And unless the other studios awaken to this fact, they will sink millions of dollars into abortive efforts.

"That Man From Tangiers" with Nils Asther, Nancy Coleman and Roland Young

(*United Artists, May 8; time, 80 min.*)

Produced somewhere in Europe, "That Man from Tangiers" is a tedious, mediocre comedy-melodrama that barely hold one's interest alive. It rates no better than the lower half of a mid-week double bill in secondary situations. The acting is competent enough, but the ordinary story, the slow-moving pace, dull dialogue and weak comedy are too much for the players to overcome. Another handicap is the poor editing.

Briefly, the story revolves around Nancy Coleman, a spoiled American socialite, who lives on the Continent with Roland Young, her meek father, and Margaret Wycherly, her very proper Victorian grandmother. Bored with the dull life in her grandmother's home, Nancy goes out on a spree with a stranger who poses as a nobleman and marries him after an all-night drinking party. Her husband disappears immediately after the marriage, and Nancy, in tracking him down, learns that he had stolen a passport from Nils Asther, a penniless but charming nobleman who lived by his wits in Tangier's Casbah. To avoid the wrath of her grandmother, Nancy, in league with her father, makes a deal with Asther to pose as her husband during the balance of her stay on the Continent. In the events that follow, Asther delights in embarrassing Nancy and at the same time charms her grandmother. His actions lead to several quarrels, but by the time Nancy and Asther are ready to part they realize that they are really in love with each other and get married.

It was produced by Larry Corcoran for Elemsee Overseas Productions, and directed by Robert Elwyn from a screen play by John Meehan, Jr.

Adult fare.

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THE TAX CAMPAIGN

Nothing short of the highest possible praise is due Col. H. A. Cole and Pat McGee, co-chairmen of COMPO's National Tax Campaign Committee, and Robert W. Coyne, COMPO's special counsel, for their masterful presentation of the industry's 20% admission tax repeal case before the House Ways and Means Committee hearing held in Washington this week.

In a joint statement in which they gave highly enthusiastic praise to the presentation of the case, Sam Pinanski and Trueman T. Rembusch, two of the co-chairmen of the COMPO governing triumvirate, had this to say, in part:

"Effective as the presentation was, however, it was in no way superior to the work done by thousands of exhibitors throughout the campaign. The results of this grassroots work were made plain at the afternoon session of the hearing when a long parade of Congressmen appeared before the committee and advocated passage of H.R. 157, the bill introduced by Rep. Mason of Illinois which the industry is supporting. Nearly everyone of these Congressmen told of having seen exhibitors' balance sheets that proved to them the serious state the industry is in. Every Congressman was obviously well aware of the theatres' situation in his own district, which was proof that the exhibitor campaign committees had done their work well."

The joint statement ended with a plea for the exhibitors to continue the fight for tax relief without let-up.

This paper hopes that the exhibitors will heed this plea, for even though a great job has been done thus far and a majority of the Congressmen are sympathetic to the industry's plight, there is no assurance that the Mason Bill will be passed, chiefly because of the Treasury Department's opposition to the elimination of the tax at this time — a stand that reflects the new Administration's desire to balance the budget and first reduce personal income taxes.

Nevertheless, the industry has made out a very strong case for itself. Through carefully prepared statistics, it has shown that the elimination of the tax may very well bring in more revenue to the Government in the form of increased corporate and personal taxes as a result of stimulated theatre attendance. Conversely, it has shown also that failure to eliminate the tax may cost the Government a loss of $100,000,000 a year in tax revenue because of the number of theatres that may go out of business. Many other strong arguments and statistics were presented to prove the industry's immediate need for repeal of the tax.

The Treasury Department's stand should not discourage the exhibitors. The chance of eliminating the tax is still very good, but if the objective is to be attained the work of winning Congressional support must continue unabated, and if possible it should, in fact, be intensified.

THE SMALL BUSINESS COMMITTEE HEARINGS

The independent exhibitors throughout the country, particularly the smaller ones, owe a vote of thanks to the different top Allied leaders as well as small theatre operators who testified at the hearings held in Washington last week before the Senate Small Business Committee's monopoly subcommittee, which is investigating exhibitor charges that the film distributing companies are violating the anti-trust laws and the different court decrees in their dealings with the independent exhibitors.

The parade of witnesses, headed by Abram F. Myers, Allied's general counsel and chairman of the board, presented forceful testimony and evidence of distributor discrimination against small theatres through a variety of abusive trade practices, such as the pre-release of pictures under terms and conditions that compel the exhibitor to advance admission prices, the fixing of admission prices, the setting up of unreasonable clearances, prohibitive film rentals and competitive bidding. All these were among the practices cited as being the most destructive.

That the Allied witnesses made a deep impression on the subcommittee is evidenced by the warning voiced by Senator Andrew F. Schoeppel (R., Kans.), chairman of the subcommittee, to the effect that, unless the industry polices itself and keeps matters "decent and clean on a competitive angle," it might find itself faced with a clean-up through corrective legislation, which could serve only to put the industry in a "straitjacket."

Several of the witnesses, including Mr. Myers, testified that a better solution than legislation would be for the Department of Justice to properly police and enforce the decisions and consent decrees handed down by the courts.

At one point, Senator Guy Gillette (D., Iowa) declared that, from the testimony given at the current hearings and the recent Los Angeles hearings, "it seemed clear that a continued monopoly control was developing which was forcing the independent exhibitor out of business."

The subcommittee is scheduled to reconvene next week, at which time it will hear testimony by officials of the Theatre Owners of America on the subject of arbitration, as well as testimony by distributor representatives and by officials of the Department of Justice's Anti-Trust Division.

The ultimate benefits the independent exhibitors will derive from these hearings remain to be seen, but there is every reason to be hopeful, for, as Mr. Myers pointed out in his testimony, the findings and recommendations of the committee "will exert controlling influence upon the public officials and industry executives who have the power to take the necessary action to keep the independent theatres, or the great majority of them, open."

This much seems clear: The testimony offered by the different exhibitor witnesses has been most revealing and, in some instances, shocking to the monopoly subcommittee. And the sooner the distributors recognize this and start to mend their ways the better it will be for them.

IT'S THE QUALITY THAT COUNTS

All records for long runs in the 34-year history of the giant Capitol Theatre in New York will topple on May 1, when "Moulin Rouge," the United Artists release, will have chalked up a record run of eleven weeks and three days, topping the fabulous "Gone With the Wind", the previous record-holder, by one day. On April 29, "Moulin Rouge" will begin its twelfth week at the Capitol and there is no telling how much longer it will remain at that theatre. Meanwhile the picture is enjoying top business in engagements throughout the country, with a 100% holdover record.

All this goes to prove that, 3-D or not, the movie-goers will continue to flock to the theatres if you offer them a well-made, entertaining picture.

"Remains To Be Seen" with June Allyson, Van Johnson and Louis Calhern

(*MGM, no. rel. date set; time,* 89 *min.*)

A fairly entertaining murder mystery melodrama, with the accent on comedy and romance. Based on the Broadway stage play of the same name, the story is a generally amusing account of the misadventures of two young people who become involved in a Park Avenue murder, although there are moments when the action becomes a bit silly and borders on the ridiculous. Like most pictures of this kind, it has the usual assortment of suspects and generates some suspense because of the danger to the sympathetic characters, but the mystery angle is not particularly intriguing because of the seriocomic aspects of the plot. Several pleasing musical numbers have been worked into the proceedings without retarding the action. The direction and acting are competent:—

Van Johnson, an apartment house manager by profession, but an amateur drummer by avocation, finds one of his tenants dead and notifies Louis Calhern, the dead man's lawyer. Calhern wires June Allyson, the deceased's niece, who sang with a band, to come to New York at once. Before the body is removed, some one stabs it with a knife, and the authorities seek the culprit. When June arrives and learns the fate of her uncle, she declines the fortune he had willed her because she despised him when he was alive. She agrees to stay overnight at the apartment but insists that Van remain to protect her. Van's pleasurable task is marred on the following day by the police investigation. John Beal, the house doctor, had diagnosed the death as heart failure, and the police sought to know why any one should stab a dead man. Among those questioned is Angela Lansbury, an attractive brunette, who had interested the dead man to the point of financing her plan for a universal language. June takes a dislike to Angela, and decides to accept her uncle's fortune and give it away to charity. Van's awkward but sincere attentions amuse June, and when he shows her how adept he is with the drums she tries to get him a job with the band. When June retires for the night, Van again stands guard. He does not notice when Angela comes through a sliding panel in the wall, puts June in a trance, and leads her to the edge of a balcony high above the street. The attempted murder is foiled when Van unwittingly turns on the radio and the blaring music breaks June's trance. In the "whacky" events that follow, Van turns detective and discovers that the secret entrance to the apartment led from Angela's apartment in the adjoining building. He discovers also Angela's body in a closet. Rushing back to June, he arrives in time to save her from the killer, who turns out to be Beal, the house doctor, who loved money and wealthy patients. Van's happiness is complete when June informs him that he had been given the job as drummer with the band, and that she intended to marry him.

Arthur Hornblow, Jr. produced it, and Don Weis directed it, from a screenplay by Sidney Sheldon, based on the play by Howard Lindsay and Russell Crouse.

Unobjectionable for the family.

"Ambush at Tomahawk Gap" with John Derek, John Hodiak and David Brian

(*Columbia, May; time,* 73 *min.*)

Photographed in Technicolor, this is an indifferent program melodrama, unfolding in the western country. The trouble with it is the fact that the leads are men who had served time for a holdup. One of them says that he is innocent, but he is killed just as are the others except one — John Derek, whose life evidently was saved so that one of the characters might marry the girl. Though there is some fast action, the spectator is hardly interested because of the fact that the characters are unsympathetic. The action unfolds in rough country. The color photography is fairly good:—

When John Derek, John Hodiak, David Brian and Ray Teal, just out of the Arizona State Prison after serving time for a holdup, reach Twin Fork, the sheriff gives them one hour to outfit themselves and leave. Hodiak, innocent of the holdup, had been framed by the other three so as to protect Brian's brother, who had been holding the loot. Brian now feared that Hodiak will, not only demand a share of the loot, but also kill his brother. Shortly after Brian, Derek and Teal ride off, Hodiak learns that Brian's brother is dead. He sets out after his ex-cell mates and catches up with them in time to help them defeat an attack by Apaches. He then informs them that Brian's brother is dead and compels them to declare him in on the loot, which was hidden in the ghost town of Tomahawk Gap. En route they capture Maria Elena Marques and take her along with them. They reach Tomahawk Gap in the midst of a violent sand storm and take refuge in an abandoned saloon. When the men fall asleep and the girl goes to the well for water, Brian follows her and attempts to attack her, but she is saved by John Qualen, an eccentric character, the only inhabitant of the town. On the following day the men dig for the loot and find it gone from the hiding place. They suspect that Brian's brother hid the money in another spot, and start tearing up the wooden sidewalks and sides of buildings in a futile search. In the complicated events that follow, they become involved with another outlaw and marauding Apaches. This results in a furious battle in which all concerned are killed, with the exception of Derek and Maria, who by this time had fallen in love. They ride off to a new life, unaware that the explosion of a powder keg had uncovered the spot where the money had been hidden.

Wallace MacDonald produced it, and Fred F. Sears directed it, from a story and screenplay by David Lang.

Adults.

"Cow Country" with Edmond O'Brien and Helen Westcott

(*Allied Artists, April* 26; *time,* 82 *min.*)

A better-than-average western. There is fast and exciting action all the way through, and there are heroics, the kind that pleases the spectator, for the hero fights valiantly to protect those who need protection against the villains. There is a thrilling fight between Edmond O'Brien and one of the villians, with O'Brien emerging victorious. There is also plenty of shooting and a substantial number of murders. The relationship between Peggie Castle and Bob Lowry furnishes the sex element. The bullwhipping given Lowry, a perfidious character, by Miss Castle should offer the audiences good satisfaction. The photography is somewhat dark:—

Grim depression hits the cattle country in Southern Texas and the great herds are valueless except for their hides and the tallow. Robert Barrat, proud and stubborn, leads the cattlemen in a fight to hang on and to close the new rendering plant operated by Robert Wilke and his gang of ruffians. To economize, Barrat withdraws Helen Westcott, his daughter, from an Eastern school. Despite the depression, however, Edmund O'Brien makes money with a stage and freight line, a hotel and a partnership in Don Beddoe's store. His rival in the field of finance and for the hand of Helen is Bob Lowry, who had inherited a fortune. Lowry wins out over O'Brien and becomes engaged to Helen, but at the same time he has illicit relations with Peggie Castle, daughter of Rory Mallinson, an illiterate nester; Peggie believed Lowry's marriage promises. When O'Brien refuses to freight Wilke's hides until a bill of sale is produced, Wilke, in league with Lowry and Barton MacLane, a crooked banker, forges Mallinson's name to a bill of sale. This leads O'Brien to learn that the crooks were out to get control of every ranch in the area. When Helen learns from Peggie about Lowry's perfidy, she breaks their engagement and turns to O'Brien. Things begin to break when Mallinson is murdered by the gang. Peggie, rebuffed by Lowry, bullwhips him savagely and then finds refuge with James Millican, a kindly farmer who loved her. In a showdown fight, O'Brien kills Wilke and MacLane, while Millican kills Lowry in self-defense. Thus law and order are restored to the region.

Scott R. Dunlap produced it, and Lesley Selander directed it, from a screenplay by Adele Buffington, based on the novel "Shadow Range," by Curtis Bishop. Adults.

"Guerilla Girl" with Helmut Dantine

(*United Artists, Jan. 23; time, 81 min.*)

There is little to recommend in this amateurishly produced melodrama, which is handicapped by an involved and confusing story as well as extremely bad editing. Set in Athens, the story, which takes place during and after the Nazi occupation, deals first with the Greek underground resistance to the Nazis and, at the war's end, with the machinations of a Communist revolutionary group that seeks to overthrow the Greek government. The plot is complicated and so weighted down with characters whose functions and motivations are not too clear that the proceedings leave the spectator in a state of confusion and disinterest. Not much can be said for either the direction or the acting. The photography is poor:—

During the Nazi occupation in Athens, Helmut Dantine masquerades as a German officer and works for the Greek underground. He is compelled to leave Greece when the Gestapo grows suspicious of him, and Irene Champlin, his sweetheart, helps him to escape to Egypt. En route, he meets Marianna, a fiery gypsy girl, who, too, served in the underground. They fall in love during their brief stay together and become separated at the war's end. He joins the Greek government forces while she becomes a member of a Communist group that foments a civil revolution and kills many people loyal to the government, including Irene. Marianna, however, becomes disillusioned with the Communists and sets out to warn Dantine against a trap that had been set for him, using her as bait. Both become involved in a fierce gun battle with the partisans, who surround them. Fatally wounded, they die in each other's arms.

It was produced and directed by John Christian, from a screenplay by John Byrne and Ben Parker.

Harmless for the family.

"Egypt By Three" with a foreign cast

(*Filmakers Rel. Org., no rel. date set; time, 77 min.*)

Fairly good for the art theatre trade. Produced in Egypt, the picture consists of three unrelated stories tied together by narration by Joseph Cotten. The acting of the unknown cast in all three episodes is fine, and the Egyptian backgrounds are so different that exhibitors who cater to artistic patrons might please them. But it is unlikely that the picture will prove suitable for the general run of theatres, unless it is exploited within a territory by a big theatre. The photography is good.

The first episode deals with Paul Campbell and Jackie Craven, a married couple who appear nightly in a knife-throwing act at a Cairo cafe. Tired of his wife's constant complaints, Campbell becomes infatuated with Ann Stanville, a cafe patron, whose brother objected to their affair. When the brother is killed by a thief and the police seek to arrest Campbell for the murder, the jealous Jackie, who had witnessed the crime, offers to prove his innocence provided he gives up Ann. Campbell accepts her terms, and when they resume their knife-throwing act the audience is left to wonder whether or not he will throw the knife at the target or his wife.

The second episode deals with the efforts of two doctors, one an American and the other an Egyptian, to persuade an Arab caravan headed for Mecca on an annual pilgrimafe, to be quarrantined because bubonic plague had attacked a small boy in the group. The Arabs, following an ancient custom, attempt to cure the boy by magic. The two doctors convince Abbas Fares, the Arabs' leader, that he should comply with their request for the safety of thousands of other pilgrims. To satisfy his followers and the doctors, Fares agrees to release a pigeon into the air and to follow its line of flight — east to Mecca, or west to the point of quarrantine. The pigeon flies west. It is then revealed that Fares selected a homing pigeon that naturally flew west to his domain.

The third episode revolves around Charles Mendick and Eddie Constantine, two American confidence men, who seek to use the holy bread baked and given away by a famous Egyptian Coptic church to smuggle diamonds out of the country. To accomplish their objective, they convince the church people that their religion should be broadcast the world over, and that their holy bread be sold for the upkeep of the church. Mendick conceals diamonds in a supply of the bread and marks it for shipment five days before Easter, his intention being to leave with the shipment and retrieve the diamonds. Constantine, feeling a sense of guilt, wants to call off the deal, but Mendick insists that they go through with it. The plan miscarries, however, when the shipment goes out several days prior to the date set by Mendick; he did not realize that the Coptic Easter is several days ahead of the Western Easter. Thus the unreformed crook loses out by his own mistake.

Victor Stoloff produced and directed it, from screenplays by Joseph Morheim, Fred Freiberger and Lou Morheim, based on Lou Morheim's original stories.

Suitable for the family.

"The Desert Song" with Gordon MacRae, Kathryn Grayson and Raymond Massey

(*Warner Bros., May 30; time, 110 min.*)

The assets on which the exhibitor must rely to put this picture over are the singing, the beautiful Technicolor photography, and the popularity of the operetta, which was produced twice before by Warner Brothers, in 1929 and in 1943. The story itself is weak, and the action rather slow. Gordon MacRae has a fine voice and he uses it to good advantage. Kathryn Grayson, too, sings well. Some changes have been made in the story, but it remains basically the same — that of a masquerading Riff leader who battles against the cruelty of the governing forces. There is some exciting action here and there, but not much of it is thrilling, except for the final battle in the palace of Raymond Massey, the villainous ruler. Some comedy is provoked by Dick Wesson as a New York correspondent whose efforts to get a story are unavailing. The romance is pleasant but mild:—

Deep in the Moroccan desert, MacRae, a courageous Riff leader, heads a surprise attack on a pack train carrying supplies to Massey. By tricking Steve Cochran, a French Legionnaire captain whose troops were guarding the pack, MacRae and his followers carry away the supplies and turn them over to the natives, whose grain and cattle had been stolen by Massey. The natives are grateful, particularly Allyn McLerie, a dancing girl who seemed to be in love with MacRae. Meanwhile at Djiba, Massey and William Conrad, his evil cohort, learn that Ray Collins, head of the Foreign Legion, is arriving to investigate the Arab troubles. Kathryn, Collins' daughter, arrives at Djiba without her father's knowledge, and MacRae, who posed in the day time as a student of archaeology, is assigned as Kathryn's tutor. She looks upon MacRae as an absent-minded student, and prefers the dashing Cochran. Massey and Conrad try to convince Collins that the territory is in danger of a Riff uprising, but Kathryn ridicules them. Dick Wesson, a New York reporter, smells a story, stumbles into Massey's harem, and finds it full of fierce Arabs with stolen guns and ammunition. He is discovered by Allyn, who helps him to escape through a secret passage. MacRae, disguised in Arab robes, approaches Kathryn and informs her that he intended to prove that Massey is an enemy. He carries her away to his Riff camp and, though she is furious at first, she becomes convinced of Massey's treachery when his men attack the camp and kidnap her. Taken to the palace, Kathryn repeatedly repulses Massey's advances. Meanwhile Wesson leads MacRae and his men through the secret passage in the palace to launch an attack. In the battle that follows, MacRae rescues Kathryn while Collins and Cochran place Massey and his men under arrest. Kathryn fails to recognize her rescuer because of his Arab garb, but when he starts to sing she rushes into his arms in full recognition of who he really is.

Rudi Fehr produced it, and Bruce Humberstone directed it, from a screenplay by Roland Kibee, based on the stage play by Lawrence Schwab, Otto Harbach, Oscar Hammerstein 2nd, Sigmund Romberg and Frank Mandel.

Suitable for all.

A WISE MOVE

If you are among the many exhibitors who have decided to hold off on the installation of 3-D equipment until some order comes out of the existing confusion, but feel that the wide publicity given third-dimension movies makes it necessary for you to explain your position to the public, you would do well to follow the lead of the Fenray Photoplay Company, operators of the Fenray and Elzane Theatres in Marietta, Ohio.

Under the heading "A Statement of Policy on 3-Dimensional Movies," the Fenray company ran the following ad in its local newspaper, and used the text for a handout, which was presented to its patrons at the box-office:

"Cognizant of the furore and excitement within the production and exhibition branches of the motion picture industry occasioned by the introduction of stereoscopic techniques that produce a 3-dimensional effect of height, width and depth in contrast to the prevailing 2 dimensions of length and width of conventional moving pictures . . . and of the consequent curiosity of the public because of the publicity being currently given this innovation, we owe it to our patrons and the general public to state our policy with respect to this new medium of entertainment. We must, of course, take into consideration the following facts:

"1st. Developments to date are wholly experimental, with a variety of 3-D systems in the testing stage and each claiming superiority for its particular process. Confusion and inferior product are the natural result of this situation.

"2nd. All 3-D pictures announced for release in the near future require the use of viewing glasses. It is questionable whether the public will accept the annoyance and inconvenience of these gadgets as a permanent requirement of their entertainment. Three major film producing companies are already experimenting with 3rd-dimension illusory systems that do not require the use of viewing glasses.

"3rd. The terms demanded of the theatre operator for this experimental product compel the imposition of high admission prices which are not warranted by the present state of development of this new process in motion picture production.

"After due and careful consideration of the foregoing we have decided on a policy of watchful waiting. When the confusion resulting from the present situation has become clarified we will then take steps to provide entertainment afforded by the proven advances in this innovation. We believe that, when perfected, this new medium will more firmly than ever establish the motion picture as the world's best form of entertainment. In the meantime we shall continue to present the finest obtainable conventional movies, which have far greater entertainment value than any this new medium yet has to offer."

"Mahatma Ghandi — Twentieth Century Prophet"

(*United Artists, April 28; time, 81 min.*)

Biographical of the career of Mahatma Ghandi, the great Hindu leader, this documentary feature may be considered as an effective contribution to better Asian-American understanding in these times of international unrest. Commercially, however, its value to the general run of theatres is nil, for the subject matter is of an educational nature and, as such, will be of interest chiefly to the students of India's struggle for independence and freedom from British rule.

Assembled from more than 10,000 feet of film taken of Ghandi over a period of thirty-seven years, from the time he was a young lawyer in South Africa in the 1890's to his assassination in 1948, the documentary outlines the general philosophies of Ghandi, and the narration by Quentin Reynolds emphasizes these philosophies, which advocated a policy of non-violence and prayer. The film depicts the policy of non-cooperation and passive resistance to the British government initiated by Ghandi with the passage in 1919 of the Rowlatt Bill, which was designed to further curb the liberties of the Indians. This led to serious disorders in the Punjab and eventually resulted in Ghandi being imprisoned for a period of two years. Depicted also are other campaigns of civil disobedience without violence initiated by him, such as the protest against the salt excise tax, as well as his teaching the Indians to be self sufficient with what their land had to offer. The most touching part of the film is the depiction of the manner in which the unlettered people whom he championed revered him for his asceticism and eloquence, investing him with the title of Mahatma (Great Soul). Touching also is the great sorrow of the people over his passing.

The picture is a presentation of the American Academy of Asian Studies, and was produced by Stanley Neal Productions, Inc.

"The Farmer Takes a Wife" with Betty Grable, Dale Robertson and John Carroll

(*20th Century-Fox, no rel. date set; time, 81 min.*)

Handicapped by an ordinary script and by dull dialogue, this Technicolor musical version of "The Farmer Takes a Wife," which was first produced by Fox in 1935 as a comedy-drama starring Janet Gaynor, shapes up as a so-so entertainment that does not rise above the level of program fare. The glamorous and versatile Betty Grable, who has been absent from the screen for a long time, deserves a better vehicle than this. The musical numbers are no better than passable, and of the several songs not one is of a caliber that will remain in one's mind after seeing the picture. The comedy situations, on the whole, are pretty weak. The scenes of life on the Erie Canal in 1850, and the fine color photography, are on the credit side of the film but hardly enough to overcome its mediocrity:—

Betty, the cook aboard the Old Hickory, a canal barge owned by John Carroll, quits her job because of Carroll's excessive drinking, and asks Thelma Ritter, head of a cooking school, to get her another job. Carroll, in love with Betty, takes an oath to quit drinking. Betty, convinced, stays on. In need of a helper on the barge, Betty hires Dale Robertson, a young farmer who had come to Rome, N.Y., and who sought to work his way to Buffalo to join his sweetheart. Robertson gets off to a bad start with Carroll who, after a fight with railroad men who were trying to drive the canalers out of business, gets drunk and comes to blows with him for escorting Betty to a dance. Robertson, however, defeats him. On the trip to Buffalo, Betty grows fond of Robertson and, through trickery, keeps him from meeting his sweetheart, who was migrating to a farm in Illinois with her parents. Robertson decides to stay on with Carroll, and as time goes by he and Betty fall in love. Meanwhile Carroll is jailed for another brawl with the railroaders, and he refuses to permit Betty and Robertson to operate his barge without him. Pooling their resources, Betty and Robertson buy the Old Sarsey, another barge, and haul hogs and fertilizer, which no other boat would handle. Good news arrives when Robertson's sweetheart weds another, leaving him free to marry Betty. Robertson enters their boat in the $500 annual race, but he and Betty quarrel when he insists upon settling down on a farm rather than remain on the canal. Betty walks off in a huff, bails Carroll out of jail, and helps him to prepare the Old Hickory for the race. As the two boats race side by side during the contest, Robertson and Carroll have a fight, with Robertson emerging the victor. He then puts Betty aboard the Old Sarsey, wins the race, and gains her consent to settle down with him on the farm.

It was produced by Frank P. Rosenberg, and directed by Henry Levin, from a screenplay by Walter Bullock, Sally Benson and Joseph Fields, based on the play by Frank B. Elser and Mark Connelly, and the novel, "Rome Haul," by Walter D. Edmonds.

Family entertainment.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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MORE ON CINEMASCOPE

Some fifty thousand spectators, including exhibitors and their staffs, members of the press, representatives from all branches of the entertainment field, stockholders and others witnessed a series of CinemaScope demonstrations last week at the Roxy Theatre, in New York City, the Mastbaum Theatre, in Philadelphia, the Uptown Theatre, in Chicago, and the Fox Theatre, in Detroit, and from their highly enthusiastic reaction at each of the showings there can be no doubt that CinemaScope is by far the most desirable of the wide-screen processes thus far developed.

The film program used in the demonstrations was essentially the same as the one presented some weeks ago at the 20th Century-Fox studios in Hollywood, but many of the spectators who had seen CinemaScope in its initial demonstration on a sound stage agreed that the process was far more effective and impressive when presented in a theatre.

The press reactions to CinemaScope at the different demonstrations was decidedly laudatory. In New York, for example, Arch Winsten, film critic of the *Post,* summed up his comments in this way:

"All the evidence, including those of the critical senses, points to CinemaScope as the next step for the movie industry generally, and one in which problems, as opposed to novelty, are already solved, sealed and delivered on the screen."

The critics on the other New York papers were generally of the same opinion.

The enthusiastic reception accorded CinemaScope at the different demonstrations does not come as a surprise to this paper, for from the entertainment as well as practical points of view, it is the only one of the different wide-screen processes that answers the demand for a real and satisfying change in the presentation of motion pictures. And, as it has already been said in these columns, the sooner the other producers decide to adopt it and forget their efforts to find a substitute, the better for the industry as a whole.

* * *

At the demonstration at the Roxy Theatre, Al Lichtman, 20th Century-Fox's director of distribution, told the exhibitors that to secure CinemaScope installations they must first file an application with his company. The company in turn will then notify the leading manufacturers of stereophonic sound equipment, such as RCA, Altec and National Theatre Supply. These firms will in turn survey the theatre and give the exhibitor an estimate of the installation costs. The exhibitor will be free to make the best deal he can with any of these firms, or may, if he so desires, make a deal with one of the smaller equipment dealers. When the deal is made, 20th Century-Fox will furnish the equipment dealer with the required CinemaScope projection lenses and a Miracle Mirror screen.

The approximate cost of a complete CinemaScope installation, including the stereophonic sound, the lenses and the screen, will range from about $8,000 for the smaller theatres to $22,000 for the very large theatres. Generally speaking, the approximate cost may go up or down, depending on the particular problems posed by the individual theatre.

Lichtman pointed out that the most expensive component of CinemaScope is the stereophonic sound, but the cost of this equipment has dropped considerably in recent months because of the large number of orders anticipated. He stated that such sound installations for larger theatres were formerly estimated at approximately $30,000, but this figure has now been brought down to about $12,000. He indicated that mass orders may eventually cut down the cost of the lenses and screens.

Lichtman predicted that some 1500 theatres will be equipped for CinemaScope by the end of this year, and that there would be enough equipment to take care of virtually all the other theatres in the United States by the end of 1954.

To date, 20th-Fox has received about 3000 applications for CinemaScope installations in both indoor and outdoor theatres.

3-D TELEVISION

On Wednesday of this week, the American Broadcasting Company put on an experimental demonstration in Los Angeles of third-dimension television.

According to a report in the *New York Times,* the demonstration, while crude in some respects, showed that a system of producing images with apparent depth had been achieved and indicated that eventually 3-D might be used in television as in motion pictures.

From all accounts, it appears as if 3-D television, which, too, requires the viewer to wear polaroid glasses, may not be ready for home viewing for some time to come. This, of course, should be of some relief to the motion picture industry, but we cannot get away from the fact that a 3-dimensional TV system will one day be perfected. Why, then, as this paper has queried before, should the Hollywood producers invest time, money and energy in the development of a 3-D system that eventually will be utilized by our most formidable competitor, which will offer it to the public without charge?

What the industry needs is a wide-screen process that achieves a scope and panoramic effect that cannot possibly be duplicated on a home television set, and that will have practical use in theatres only. The answer to that need is CinemaScope.

"A Slight Case of Larceny" with Mickey Rooney, Eddie Bracken and Elaine Stewart

(*MGM, June; time, 71 min.*)

A pretty good program comedy. Although his part is hardly sympathetic, Mickey Rooney is as amusing as ever as a fast-talking schemer with larcenous traits. The story, which has Rooney talking Eddie Bracken, his naive pal, into financing their partnership in a gasoline service station, has many comical twists. Most of the laughs stem from the fact that Rooney turns the gas station into a successful operation by tapping a big oil company's gasoline pipeline, which ran directly underneath the station. Comical, too, is the fact that this free gas supply enables Rooney to force an unscrupulous cut-throat competitor out of business. One sequence, where Bracken loses control on the highway of an old truck filled with leaking gasoline, is wildly slapstick but quite funny. Elaine Stewart, as the sexy-looking heroine, is competent, and her physical attributes will draw many a low whistle from the boys in the gallery:—

Although broke and unemployed, Rooney puts up a big front when he visits Bracken, a war buddy, who has a steady job in a garage and leads a peaceful life with Marilyn Erskine, his wife, and their two children. Rooney's brashness causes Bracken to lose his job, but Rooney assures him that it is for the best and induces him to mortgage his home to finance their partnership in a gasoline service station. Business is terrible until Rooney puts up an illegal stop sign to keep the cars from whizzing past the station. This jump in business is soon whittled down to zero, however, when Douglas Fowley, operator of a chain of gas stations, opens one on the other side of the highway, undersells them by five cents per gallon, and employs sexy Elaine Stewart as the attendant to lure the customers. The boys are on the verge of bankruptcy when Rooney discovers that a big oil company's gasoline pipeline ran directly by the station. Making Bracken do all the work, Rooney digs a tunnel underneath the station and taps the line. He then proceeds to undersell the rival station, which folds up after a hectic price war. Rooney then hires Elaine to work for him, and he eventually wins her love. With the rival station out of the way, Bracken insists that they stop stealing the gas, but Rooney talks him out of the idea that honesty is the best policy. Matters come to a head when the boys are held up by two thugs who accidentlly set off a gasoline explosion with a lighted cigarette. Rooney and Bracken escape injury, but they run away in the belief that their theivery will be discovered. After hiding out for a week, they give themselves up to the police, only to learn that the police had not been looking for them and had no idea of their crookedness. It all ends with the boys serving short jail sentences, after which they become docile employees in a lunch room opened by Elaine and Marilyn.

It was produced by Henry Berman, and directed by Don Weis, from a screenplay by Jerry Davis, based on a story by James Poe.

Unobjectionable morally.

"The Assassin" with Richard Todd and Eva Bartok

(*United Artists, April 22; time, 90 min.*)

This British-made mystery melodrama is for the most part tense and exciting, in spite of the fact that the plot is involved and not too easy to follow. What helps to give the picture a fascinating quality is the fact that the action has been shot in authentic Venice locales. The canals, the narrow streets and the large squares make for picturesque settings that endow the film with a special appeal for class audiences, but it has enough excitment and intrigue to satisfy also the general run of audiences. The roof-top chase at the finish, high above St. Marks Square, is thrilling. The dirrection and acting are good, and the camera work first-rate:—

Richard Todd, a private detective, arrives in Venice to discover the whereabouts of John Gregson, a brave Italian who had rescued an American airman during the war. No one seems willing to talk about Gregson, and Todd's first informant is murdered before he can gain any information. Following up different clues, Todd meets Eva Bartok, a tapestry designer in an art gallery owned by Walter Rilla, an Italian nobelman, who had instructed her to discourage Todd in his search for Gregson. She informs Todd that Gregson had been her husband and that he had been killed during the war. Ignoring Eva's advice to forget about the search, Todd investigates further and finds evidence indicating that Gregson is still alive. Two mysterious men offer him a bribe to leave the city, but he refuses and is given a beating. In the complicated events that follow, Todd, by secreting himself in a glass works, learns that Rilla, in league with John Bailey, a police official, plotted to assassinate a famous political opponent during a gondola festival, and that Gregson was to commit the murder. Todd is captured by Rilla's men when his presence is discovered, and they decide that the best way to dispose of him is to frame him for the assassination. The plan misfires when Bailey fails to kill Todd as the "assassin" after Gregson fires the shot that kills Rilla's rival. Todd protests his innocence when the police arrest him and manages to escape. He is eventually captured by George Coulouris, the police chief, but he persuades Coulouris to give him a chance to prove that Gergson is alive and guilty of the crime. Trapped in his hideout by Todd and the police, Gregson escapes, only to fall to his death during a hectic chase over the roof tops.

It was produced by Betty E. Box, and directed by Ralph Thomas, from a screenplay by Victor Canning, based on his novel, "Venetian Bird."

Adults.

"Raiders of the Seven Seas" with John Payne and Donna Reed

(*United Artists, May 27; time, 88 min.*)

Photographed in Technicolor, this swashbuckling pirate melodrama shapes up as a good picture of its kind. There is fairly fast action all the way through, and plentiful heroics, with thrilling battles between the hero's buccaneer crew and the Spanish forces. Like most stories that unfold in the buccaneering days, the action at times is wildly melodramatic and some of the happenings defy logic, but all this probably will be of no consequence to the adventure-loving fans. The color photography is good, and it adds considerable glamor to the picture:—

Having escaped from the Sultan of Morocco, John Payne, a notorious pirate, seizes a ship carrying Spanish prisoners and in exchange for their freedom converts them into his crew. They embark on a series of raids against Spain's island outposts in the West Indies and, during the conquest of Tortuga, Payne captures Donna Reed, a beautiful but spirited Countess. She proves to be a tigress in captivity, and he humorously outwits her efforts to sabotage his piratical adventures. In due time Payne falls in love with her, and to prove that Gerald Mohr, a Spanish officer, who was to marry her, is a coward, he arranges for Mohr to pay a large sum of gold for her release. At the rendezvous, Mohr proves to be more concerned with saving the gold than rescuing Donna. Payne bests him in a duel and takes Donna back to his hiedout. Payne decides to ask Donna to become his wife, but before he can do so she escapes to the garrison at Habana. Her escape, coincides with the murder of Lon Chaney, Payne's trusted aide, by Anthony Caruso, a traitorous pirate. Payne, believing Donna responsible, determines to avenge the murder by attacking and destroying Habana. Caruso, however, reached Mohr and sells information to him about Payne's plans. But when Donna learns that she is suspected of Chaney's murder, she makes her way to Payne's hideout to clear herself and to warn him of Caruso's perfidy. Her warning comes a bit too late for Payne to avoid an ambush that enables Mohr to destroy the pirate fleet, but through fine strategy Payne captures the Spanish fleet while Mohr seeks to capture him ashore. Payne then routs Mohr's army with cannon fire from the captured ships, after which he sets sail for North America with Donna at his side.

It was produced and directed by Sidney Salkow, from a story and screenplay written by himself and John O'Dea.

Harmless for the family.

"Young Bess" with Jean Simmons, Stewart Granger, Deborah Kerr and Charles Laughton

(*MGM, May; time,* 111 *min.*)

A strong romantic costume drama. Photographed in Technicolor, it is one of the most artistic productions ever brought to the screen. But despite its artistry and the presence of four popular players in the cast, the picture has to be sold to the public, for the action is rather slow. Set in the days of England's Tudor era, it is the story of the first Queen Elizabeth, from the time she was a little girl to the time she ascended the throne. The court intrigues; Elizabeth's love for the dashing Lord Admiral Tom Seymour; the death of pompous Henry VIII; the ascension to the throne of little Edward, Elizabeth's half-brother; the conspiracies of the Lord Protector Ned Seymour, who sends his brother, the Lord Admiral, to his death — all these historical incidents are depicted most realistically and dramatically. Jean Simmons is outstanding as Elizabeth, and Stewart Granger is very good, as he always is, as the Lord Admiral. Charles Laughton, as Henry VIII, is a natural. A fine performance is turned in by little Rex Thompson, as Edward; his acting contributes considerable comedy because of the clever dialogue. The direction is faultless, the production values lavish, and the color photography exquisite:—

By the time she is fifteen, Princess Elizabeth, called Young Bess by Henry VIII, her father, is already a woman, endowed with her father's determination and temper, and the charm of Ann Boleyn (Elaine Stewart), her mother, who had been beheaded when Bess was still an infant. At that time the child had been banished to the loneliness of Hatfield House, and with each new marriage Henry had brought her back to London to be accepted at court, only to banish her as each successive step-mother was beheaded. Bess' stay at the palace becomes permanent when she meets and feels an instant affection for Catherine Parr (Deborah Kerr), the newest Queen, and she renews her acquaintance with Edward, the Prince of Wales, her half-brother, who was a frail child of eight. At court, Bess finds herself attracted to Lord Admiral Tom Seymour, the King's confidante. With the death of Henry, little Edward ascends the throne, and Ned Seymour (Guy Rolfe), Tom's power-seeking brother, persuades the Council to declare him Lord Protector, despite Henry's dying wish that the position be given to Tom. Ned orders that Bess be returned to Hatfield, but Tom defiantly takes her to Queen Catherine at Chelsea. There, Bess is extremely happy until she learns that Tom and Catherine had long been in love. Although broken-hearted, she persuades young Edward to order Catherine to marry Tom. This move infuriates Ned because it put Tom in a stronger position in the court. To remove Bess as a possible future Queen, Ned tries to promote her marriage to a Danish prince. The attempt fails, but the move infuriates Tom and brings him to the realization that he loved Bess deeply. Bess then returns to Hatfield so as not to disrupt the marriage of Tom and Catherine. Months later, Catherine becomes ill and dies. Tom, now free to go to Bess, finds himself arrested by Ned on a trumped up charge of treason. Bess uses her influence with the young King to free Tom, but Ned, through political intrigue, succeeds in beheading Tom before Edward can act. Shortly thereafter young Edward dies and Bess becomes Queen, proving herself to be the greatest England had ever had.

Sidney Franklin produced it, and George Sidney directed it, from a screenplay by Jan Lustig and Arthur Wimperis, based on the novel by Margaret Irwin.

Suitable for all.

"Scandal at Scourie" with Greer Garson and Walter Pidgeon

(*MGM, June; time,* 91 *min.*)

Dore Schary, MGM's production head, seems to have used a 12-inch mortar to kill a sparrow; he has used two first-rate stars in a story that, though photographed in Technicolor, cannot be classed higher than program. Though the acting of the principals is fine, and there is much human interest in the situations throughout, the subject matter seems to this reviewer to be a bit ticklish, for it deals with the prejudices of the inhabitants of a small Canadian town, predominantly Protestant, against a family who had adopted an orphan of the Catholic faith. Although the story contains nothing that is derogatory to Catholicism, there is shown the underlying antagonism among the adherents of the Protestant religion against the Catholics. And this is not a happy subject for motion pictures. It is possible, of course, that people of this country have outgrown such prejudices. This reviewer at least hopes so. The fact remains, however, that the story is not weighty enough for stars of the prominence of Greer Garson and Walter Pidgeon. The fine color photography adds to the enjoyment of the picture:—

A Quebec orphanage is destroyed by an accidental fire set by little Donna Corcoran, and the nuns of the orphanage take a cross-country trip with the children in the hope of finding homes for them in the different towns en route. When the train reaches the little town of Scourie, which was predominantly Protestant, Donna wanders away and meets Greer, wife of Pidgeon, owner of the town's general store, a leader of the Protestant church, and prominent in local politics. Not having any children of her own, Greer decides to adopt Donna, but Pidgeon objects on the ground that the child is of the Catholic faith. The nuns, too, object, but they give in to Greer when she promises to rear Donna in the Catholic faith. Pidgeon treats the child with kindness, but his forebodings prove correct when Philip Ober, the local editor and his political foe, prints a scathing deunciation of the adoption and brands it as a cheap trick by Pidgeon to win the Catholic vote in the approaching elections. Incensed over the article, Greer seeks out Ober and thrashes him with a wet towel, while Pidgeon beats up several hecklers at a political meeting. The editorial has its effect, however, when the townspeople begin to shun Greer and Pidgeon, and the politicians advise Pidgeon to give up Donna in order to save his political future. But Pidgeon, resenting the pettiness, declares that he will keep Donna. Matters become complicated when the local school is destroyed by fire, and the people, at a hearing, blame Donna on the basis of her previous record. Pidgeon, furious, denounces the accusers, then resigns, not only as a candidate, but also as a church leader. Meanwhile Donna, aware that she was the cause of all the trouble, runs away from home in a pouring rain. Greer and Pidgeon start a desperate search, and they are soon joined by many townfolk, for by this time proof had been found that Donna had not set the fire. The child is found at dawn, chilled but safe. She is happily reunited with her adopted parents, while the townfolk leave no doubt about their acceptance of her.

Edwin H. Knopf produced it, and Jean Negulesco directed it, from a screenplay by Norman Corwin, Leonard Spigelgass and Karl Tunberg, based on a story by Margaret McSherry.

Family.

"Bad Blonde" with Barbara Payton

(*Lippert, April* 10; *time,* 80 *min.*)

A fair murder and sex-infatuation melodrama, best suited for the lower half of a double bill in theatres that cater to undiscriminating audiences that are not particular about cold-blooded murders in a picture. The story deals with a woman's infatuation for a young prizefighter, with her influencing him to drown her husband under circumstances that make the drowning appear accidental, and with her poisoning the young man when he, having a guilty conscience, decides to confess to the police. The picture is not pleasant, but it has been directed well. The photography is clear in most parts, but somber in others:—

Frederick Valk, a big-shot prizefight manager, takes over Tony Wright, a young contender from London's stalls. Wright begins training at Valk's country home with Sidney James, his handler, and John Slater, his sparring partner. At first there is considerable ill-feeling between Wright and Barbara Payton, Valk's wife, but Barbara is so infatuated with Wright that she eventually makes him fall in love with her. To hold Wright, Barbara tells him that she will soon bear his child and suggests that he do away with her husband so that they may be left free. Wright revolts at the idea at first, but when he sees Valk fishing in a frail boat, he dives into the lake, pulls him off the boat and drowns him, making his death appear accidental. Valk's aged mother comes from Italy and suspects foul play. Prompted by that theory, she compels Barbara to admit that she is not bearing a child, and that she had lied to her husband about her condition. Wright now revolts at the thought of having committed murder to satisfy Barbara. He tells her to stay away from him, and decides to make a confession to the police. Desperate, Barbara murders him by feeding him poisoned soup. James and Slater find the poison in Barbara's room and immediately suspect her as the murderess of Wright. They send for the police and hold her until their arrival.

Anthony Hinds produced it, and Reginald LeBorg directed it, from a screenplay by Guy Elmes and Richard Landau, based on the novel by Max Gato. Adults.

TWO AND ONE-HALF WORTHWHILE MINUTES

As most of you no doubt know by this time, the fourth annual United Cerebral Palsy Campaign opened on May 1 and will continue through May 31.

The national goal this year is $7,500,000, and the purpose, of course, is to aid more of the 550,000 cerebral palsied children and adults in the United States, of which number only a fraction are receiving proper treatment and help today.

Great progress has been made by United Cerebral Palsy in the past few years to habilitate the young sufferers and rehabilitate the adult victims. But there is dire need for much greater progress, and to accomplish this there must be more grants for research work, more skilled technicians and therapists must be trained, and more clinics, treatment centers and educational facilities have to be established.

The motion picture exhibitors have given this great cause fine support in the past, and the campaign committee is once again seeking their aid. For this purpose, MGM has produced an appeal trailer starring Joan Crawford. Titled "One Woman's Family," the trailer consists of a sincere, restrained discourse by Miss Crawford on child sufferers from cerebral palsy and an appeal to the individual to measure his aid to the campaign by the extent of his means. The trailer is suitable for exhibition in theatres that do or do not plan to take up audience collections.

The running time of the trailer is two minutes and 30 seconds, and it is now available in all exchange centers. You could not give two and one-half minutes of your screen time to a more humane cause.

"Fair Wind to Java" with Fred MacMurray, Vera Ralston and Victor McLaglen

(*Republic, April 28; time, 92 min.*)

Photographed in color by the Trucolor process, "Fair Wind to Java" shapes up as an acceptable if not exceptional adventure melodrama that swashbuckles its way through an improbable plot with enough vigor and excitement to satisfy the undiscriminating action fans. The story is set in the Dutch East Indies in the 1880's, and it revolves around the efforts of a tough Yankee sea captain to locate a fortune in diamonds, despite the opposition of a villainous pirate leader. The characterizations are stereotyped, and the melodramatic situations follow a familiar pattern. The most interesting part of the picture is toward the finish, where an erupting volcano blows up an island and sets off a giant tidal wave when the island sinks into the sea. The special effects employed to depict the eruption and tidal wave are very good. On the other hand, the miniature ships used for the sea sequences are obvious most of the time. The direction and acting meet the demands of the script, and the color photography is good:—

About to lose command of his sailing ship, the Gerrymander, because of trade restrictions in the Dutch East Indies, Fred MacMurray, an adventurous Yankee captain, embarks on a search for a legendary fortune in diamonds, rumored to have been salvaged by native divers from a ship that had sunk two hundred years previously. Learning that Vera Ralston, a captive Javanese dancer, could lead him to the diamonds, MacMurray buys her from a Chinese junk captain. This move is resented by Robert Douglas, a supposedly respectable Dutch businessman, who wanted to question Vera himself. Actually, Douglas posed as a business man to cover up his secret activities as a pirate leader. Vera's presence aboard the Gerrymander, and MacMurray's obvious infatuation for her, lose him the respect of the tougher members of his crew, who mutiny under the leadership of John Russell. Aided by Victor McLaglen, his first mate, MacMurray suppresses the mutiny, but during the altercation Douglas' pirate ship catches up to the Gerrymander and, after a bloody battle, MacMurray, Vera and the crew are captured and imprisoned on Douglas' island fortress. Douglas flogs Vera to force her to reveal the secret of the diamonds, but she refuses to talk until he threatens to kill MacMurray. In return for his promise to spare MacMurray, Vera agrees to lead Douglas to the treasure, which was hidden in a temple on a volcanic island. Shortly after the pirate ship departs with Vera aboard, MacMurray and his men free themselves and give chase in the Gerrymander. Both crews land on the island just as it starts to erupt. Risking his life in a descending flood of fire, MacMurray rescues Vera and he and his men reach the safety of their ship just as the island explodes and sinks into the sea. The Gerrymander withstands the tidal wave that follows, but the pirate ship goes under along with Douglas and the crew. MacMurray marries Vera, and the bounty he receives for turning over the pirates' stronghold to the authorities makes up for his failure to get the diamonds.

It was produced and directed by Joseph Kane, from a screenplay by Richard Tregaskis, based on the novel by Garland Roark. Family.

"The Juggler" with Kirk Douglas

(*Stanley Kramer-Columbia, June; time, 86 min.*)

Good! It is a human interest story, dealing with a European juggler who could not forget his sufferings in a Nazi concentration camp and who goes to Israel to find peace. The hero suffers from a psychosis, the result of having lost his wife and children. Most of the incidents occur because of his abnormal fear of being again confined to a camp. There is some suspense in his frantic flight from the Israel authorities in the mistaken beilef that he had killed an Israeli policeman. The human interest is awakened, first, by the strong friendship established between Kirk Douglas, as the hero, and Joey Walsh, a 15-year-old orphaned boy, and by the efforts of Molly Vitale, as the heroine, to bring peace to Douglas' troubled mind. The acting is fine, and the actual Israeli backgrounds impressive. On the whole, however, it is a cheerless story. Whether the popularity of Kirk Douglas will be enough to draw the movie-goers remains to be seen, for he is the only one in the cast who means anything at the box-office:—

Douglas, a German immigrant and once a famous juggler, arrives in Haifa with Oscar Karlweis, his pal, to start life anew. Because of his long confinement by the Nazis and the tragic loss of his wife and children, Douglas had become a neurotic, with a dread for confinement even in a displaced persons camp. When Karlweis, a carpenter by trade, is assigned to another area where his skill is required, he worries about his mentally sick friend and asks the camp doctor to keep an eye on him. The doctor suggests to Douglas that he undergo psychiatric treatment, but Douglas, dreading another possible confinement, runs away. When an Israeli policeman, on the lookout for fifth columnists, asks him for his identification papers, Douglas, who looked upon all uniformed officers as Nazi troopers, knocks him unconscious. Believing him dead, Douglas becomes a fugitive, hunted and pursued by Paul Stewart an Israeli detective. During his flight, Douglas becomes fast friends with Joey, who was on his way to join friends at a cooperative farm in the north. The boy is entranced by Douglas' feigned devil-may-care attitude, and by his belief that Douglas is an American from Hollywood. Meanwhile Stewart continues the pursuit, picking up a picture of Douglas and publishing it. As Douglas and Joey approach a mountain community, the boy is injured by the explosion of a mine planted by the enemy during the war. He is taken to the home of Milly Vitale for care. Milly, whose sweetheart had been killed in the war, is as lonely as Douglas, and she sees through his pose as an American when she notices the identification number tattoed on his arm. One day Douglas puts on his juggling act for the children in the community. Stewart arrives during the show, and Douglas dashes out. He barricades himself in Milly's house and threatens to shoot to kill rather than go to jail. Milly assures him that the policeman he had injured had not died, and pleads with him to surrender. Finally conceding that he need psychiatric help, Douglas surrenders to Stewart, secure in the knowledge that Milly will be waiting for his return.

It is a Stanley Kramer production, written and produced by Michael Balnkfort, based on his novel, "The Juggler." Edward Dmytryk directed it.

Suitable for the family.

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Vol. XXXV SATURDAY, MAY 9, 1953 No. 19

HERE AND THERE

TO MEET THE CURRENT DEMAND for new screen techniques and to assure its customers of a steady supply of product, MGM announced this week that it had adopted a flexible production policy whereby a program of thirty-four pictures that will be produced within the next eighteen months will be photographed in the studio's own wide-screen process, which will permit their exhibition in dimensions that will suit the screen sizes in theatres throughout the world. All the pictures will feature stereophonic sound. The thirty-four productions are in addition to at least twenty-five pictures that the company will have completed by September of this year.

"MGM's wide-screen process," said Dore Schary, the studio's production head, "will be the backbone of our program because it is adaptable to every motion picture theatre in the world, and the exhibition of MGM's future films will be available in sizes from standard screen to the screen designed for a 2 to 1 ratio."

Schary announced also that two of the company's big films, "Knights of the Round Table" and "Rose Marie," will be made both in CinemaScope and in MGM's own wide-screen method. "Before starting actual production of every film," added Schary, "we will gauge public interest and exhibitor demand, and if the subject material and exhibitor interest warrant, we will make additional films in CinemaScope."

One picture, the musical "Kiss Me Kate," will be produced both in 3-D and the wide-screen method.

In view of the uncertainty as to the ultimate public acceptance of the various new technological advances in motion picture techniques, the flexible production policy adopted by MGM appears to be a wise move, for it will not only keep the studio in full operation but also help to allay the exhibitors' concern for the need of a sufficient line-up of product during the conversion to 3-D or wide-screen systems, or both.

* * *

MGM's ANNOUNCEMENT OF A flexible production policy was followed by a somewhat similar announcement by Warner Brothers that it will release a program of forty-four pictures between now and September, 1954. The program, according to the announcement, will utilize the heretofore unannounced WarnerScope wide-screen process, three-dimensional and two-dimensional photography, and stereophonic sound.

Jack L. Warner, the company's studio chief, stated that just how the different processes will be used, singly or in combination, will be announced as the different stories reach the actual shooting stage.

As to the WarnerScope wide-screen process, Warner claims that it had been developed by the studio over a period of many years of research and experimentation. "We will announce specifications and details at an early date when we are ready to present a demonstration for the press and exhibition," he said.

In his announcement of his company's flexible production policy, Jack Warner expressed considerable optimism about the future. Meanwhile his studio has been in a state of inactivity for more than a month, and there is no indication of how soon production will be resumed. Moreover, the company has instituted a severe economy program, with most of the executives taking salary cuts that range up to fifty per cent. To be noted also is the fact that the studio now has an all-time low of only nine contract players. All this is hardy tangible evidence of Jack Warner's optimism.

* * *

RKO PICTURES CORPORATION has announced that preliminary figures in the annual audit of the corporation and its subsidiaries indicate that operations for the year 1952 resulted in a net loss, after all charges, of approximately $10,200,000, and for the three months ended April 4, 1953 a net loss (unaudited), after all charges, of approximately $2,740,000 was incurred.

An apt comment on this deplorable situation may be found in the current May issue of Fortune magazine, which has published an article that is more or less an expose of Howard Hughes' erratic management of RKO over the past five years. Summing up the article, Fortune had this to say:

"Rugged individualism, which made some great fortunes in the nineteenth century, can cost a lot of people a lot of money in the twentieth."

* * *

HERMAN ROBBINS, PRESIDENT OF National Screen Service, who is always in the forefront when it comes to lending aid to worthwhile causes in which the motion picture industry participates, has been appointed chairman of the distribution committee for the 1953 United Cerebral Palsy campaign by Leonard H. Goldenson, UCP president.

In addition, National Screen Service will handle distribution of the campaign's appeal trailer, which stars Joan Crawford and has a running time of two and one-half minutes. More than 1400 prints of the trailer have been supplied to NSS branches throughout the country so that every theatre will be able to run it during the campaign month of May. You could not devote two and one-half minutes of your screen time to a more humane cause.

"Thunder Bay" with James Stewart, Joanne Dru and Dan Duryea

(*Univ.-Int'l, August; time,* 103 *min.*)

An interesting melodrama, with fast melodramatic action, photographed in Technicolor. What will draw the patrons to the box-office is, of course, the name of James Stewart, but the drilling of oil off shore should prove of great interest to the picture-going public, and it should be exploited strongly, particularly since the oil tidelands is a topic of current interest. In addition to being fast, there is considerable strife in the action, for shrimp fishermen are pitted against the oil drillers. Worked into the plot are two fairly interesting romances. The picture was seen by this reviewer on Universal's wide screen, which has an aspect ratio of 1.85 to 1. The process is impressive, but the stereophonic sound was much too loud, making it more of a distraction than an asset. The color photography is fine:—

Discharged from the Navy, James Stewart and Dan Duryea, both former oil-well drillers, sell Jay C. Flippen, an oil tycoon, the idea of backing them in a tidelands oil-drilling venture in Port Felicity, a Louisiana Bay town. Flippen, however, limits his backing to two million dollars and gives them three months to complete the project. The native shrimp fishermen are apprehensive of the drilling lest their fishing operations be ruined. Among these are Antonio Moreno and Joanne Dru, his daughter. But Marcia Henderson, Joanne's younger sister, falls in love with Duryea and sides with the oil men. Stewart and Duryea rent the fishing boat of Gilbert Roland to explore the tidelands bottom, but things do not run smoothly because Robert Monet, Roland's first mate, had been overthrown by Marcia for Duryea. Trouble starts when the boys dynamite the ocean floor and disturb the shrimp beds. Roland withdraws his boat and he and Monet head a group of fishermen who threaten to run the boys out of town, but Stewart disperses them by threatening to set off a stick of dynamite. In the course of events Joanne falls in love with Stewart and, when a hurricane starts to blow, she pilots her father's boat out to the drilling barge to warn Stewart. She reaches the barge just as Stewart, after a hectic fight, thwarts an attempt by Roland and Monet to dynamite the barge. Monet dies in the attempt by drowning. Stewart, believing that Joanne had been part of the plot, denounces her. The following night Duryea deserts his post at the drilling machinery to marry Marcia, and during his absence the well has a blowout. This misfortune is topped by Flippin's withdrawal of further financial support. This leads to a fight between Stewart and Duryea, but they patch up the quarrel and persuade their crew to continue work on a bonus basis, payable in the event that they strike oil. Meanwhile Moreno, angered by Marcia's marriage to Duryea, incites the fishermen to destroy the drilling barge. But just as both groups are about to clash, a gusher comes in, and the explosion uncovers also a vast new shrimp bed. From then on the oil men and fishermen work together, while Joanne and Stewart realize their love for each other.

It was produced by Aaron Rosenberg, and directed by Anthony Mann, from a screenplay by Gil Doud and John Michael Hayes, based on a story by Mr. Hayes himself, who in turn based it on an idea by George W. George and George F. Slavin.

Acceptable for all.

"The Vanquished" with John Payne, Jan Sterling and Lyle Bettger

(*Paramount, June; time,* 84 *min.*)

There is fairly fast action all the way through in this Technicolor melodrama of the post-Civil War days. Unfortunately, it is indifferent as an entertainment, for the action is chiefly physical — there is very little emotional appeal. It could have had a stronger emotional appeal if it had been shown from the beginning that John Payne, the hero, was on the good side, seeking to end the villain's injustices against innocent people. The romance between Coleen Gray and Payne is fairly appealing. Lyle Bettger is vicious as the crooked civil administrator, as is Willard Parker, a Union officer, who joins forces with Bettger for profit. Jan Sterling is quite sexy as a woman of loose morals. The color photography is good:—

Following the Civil War, many Southern towns are occupied by the Union forces, which appointed civil administrators to carry out the peace terms. Bettger, a vindictive man, is appointed civil administrator of Galeston, and he uses the office to get rich and to humiliate the aristocrats who once ignored him. He engages in wholesale evictions of old families from their homes for non-payment of taxes, and Parker, military commander of the occupying forces, becomes a party to his nefarious schemes. The townspeople bitterly resent Bettger, and it comes as a great shock to them when John Payne, an aristocratic Confederate officer just released from a Union prison, returns home and accepts a job to collect taxes and serve eviction notices for Bettger. Payne's action estranges him from his friends, particularly Roy Gordon, a doctor, whose daughter, Coleen Gray, was Payne's sweetheart. She, too, is shocked by his move. Jan, who had attached herself to Bettger, takes a fancy to Payne and sees to it that Bettger takes him in as a partner in their deals. Bettger, however, was unaware that Payne was secretly acquiring evidence against him for eventual presentation to Charles Evans, the Inspector-General. Bettger is taken by surprise when Evans arrives unexpectedly to go over his books. He also learns that Payne was preparing to furnish the General with incriminating evidence. In league with Parker, Bettger murders the General and frames Payne for the killing. Payne escapes and is hunted by Parker and his troops as the killer. Jan gives Payne sanctuary, then betrays him to Bettger after compelling that worthy to will his entire fortune to her in exchange for the information. But Payne once again escapes capture, and this time is hidden by Coleen, whose faith in him had been restored. Coleen compels Jan to turn over proof of Payne's innocence, and she takes this proof to the authorities. Meanwhile Jan accidentally kills Bettger. With Payne cleared, he looks forward to a new life with Coleen, while Jan and Parker are placed under arrest.

William H. Pine and William C. Thomas produced it, and Edward Ludwig directed it, from a screenplay by Winston Miller, Frank L. Moss and Lewis R. Foster, based on a novel by Karl Brown.

Unobjectionable morally.

"The 49th Man" with John Ireland

(*Columbia, June; time,* 73 *min.*)

A fairly good program melodrama. The story is pure hokum, but it should hold undiscriminating audiences in tense suspense. It deals with the efforts of American intelligence authorities to apprehend spies who bring into the United States different parts of an A-bomb so that they might assemble it and destroy a large American city. The manner in which the authorities combat the plot is cut-and-dried, and there is never any doubt in the spectator's mind as to what the outcome will be. The closing sequences, where the authorities capture the spies before they can explode the A-bomb over San Francisco, and where they drop the bomb over a desert wasteland with only seconds to spare, should be considerably exciting and suspensive for those who do not mind hokum. The direction and acting meet the demands of the script. The photography is clear:—

A crackup on a highway in New Mexico brings to light a steel case containing a part of an atomic bomb. Government security agents, headed by Richard Denning, start an investigation, and when several other cases are found in different parts of the country it becomes obvious that there was an enemy plot to smuggle an A-bomb into the country piece by piece. Tracking down different clues, John Ireland, one of the agents, comes to the conclusion that the mastermind behind the plot was located in Marseilles, France, particularly because some uranium had been found attached to the hull of an American submarine that had sailed from that port. Assuming the guise of a Navy lieutenant, Ireland ships out on the submarine when it heads back to Marseilles.

There, at a waterfront cafe, he spots another of the steel cases, designed to hold the clarinet of a member of the jazz band. He traces the manufacturer of the steel cases and learns that the musician had ordered four of them, while an unidentified purchaser had taken forty-eight. In a swift series of events, Ireland comes to the startling conclusion that Robert C. Foulk, the commander of the submarine, was the brains behind the scheme. He attempts to place him under arrest, but Foulk, at gunpoint, locks Ireland in a cabin and keeps him drugged until they reach the United States, where he learns from Intelligence that he had been a "guinea pig" in a war game designed to test the country's defenses. Ireland, however, points out certain flaws in the test, and it comes to light that enemy spies had used the war game to smuggle in an A-bomb that would be set off somewhere in the country within two days. All security agencies are alerted and, with only a few hours to spare, Ireland manages to capture the spies as they get set to drop the assembled A-bomb over San Francisco. Unable to disengage the bomb's mechanism, Ireland flies the deadly weapon to a desert wasteland and drops it in the nick of time, thus averting a great tragedy.

Sam Katzman produced it, and Fred F. Sears directed it, from a screenplay by Harry Essex, based on a story by Ivan Tors.

Suitable for all.

"Column South" with Audie Murphy, Joan Evans and Robert Sterling

(Univ.-Int'l, June; time, 84 min.)

An acceptable Indians-versus-U.S. Cavalry melodrama, photographed in Technicolor. It offers little that is novel in either story or treatment, but it has enough excitement and thrills to meet the demands of the action fans. The hectic battle at the fort between the Indians and troops is well staged. Audie Murphy does good work as the hero, a courageous cavalry lieutenant who clashes with Robert Sterling, his intolerant commanding officer, over their respective methods of dealing with the essentially friendly Navajo Indians. The romantic interest between Joan Evans and Murphy is of little importance to the plot and seems to have been dragged in by the ear. The color photography is fine:—

Accompanied by Joan Evans, his haughty sister, Robert Sterling, a captain, takes command of the Fort Union Army Post in New Mexico in January of 1861. Sterling has an immediate clash with Murphy, his second in command, over his intolerance with the Navajo Indians. When an old prospector is found murdered, Sterling puts the blame on the Navajos and sets out to punish them. Inexperienced in Indian fighting, he leads his men into a trap, leaving them open to a massacre, but a battle is averted when Murphy rides up with the news that he had captured a white man who had confessed to the murder. The Navajo chief is offended by Sterling's action, but Murphy diplomatically apologizes to the chief and preserves the existing peace. Joan, who had been antagonistic toward Murphy, feels differently when she realizes that he had saved her brother and the troops. Meanwhile Ray Collins, commanding officer of the Union forces in New Mexico and secretly in league with the Confederacy, which was on the verge of starting the Civil War, evolves a scheme whereby he makes it appear as if the Navajos had broken their treaty by hiding guns and ammunition in their camp. He orders Sterling to move the Navajos to a reservation. His idea was to provoke the Indians into going on the warpath, thus keeping the Union troops occupied and enabling the Confederates to take over the territory. Further orders from Collins require Sterling to head for Texas with the bulk of his men, leaving the fort with a skeleton force. A few days from the fort, Murphy accidentally discovers that Collins' orders would lead the troops into a Confederate trap, and that Sterling was reluctantly following the orders. He executes a coup, takes command of the men and returns to the fort, only to find it occupied by the Navajos. Through clever strategy he subdues the Indians and sees to it that Collins is held for court martial as a traitor. Sterling, who had joined Murphy in the battle, rides off to join the Confederates, while Joan remains behind with Murphy. The Navajos, convinced that they had been victimized by a traitor, return to their camp in peace.

It was produced by Ted Richmond, and directed by Frederick de Cordova, from a story and screenplay by William Sackheim.

Suitable for the family.

"Stalag 17" with William Holden, Don Taylor and Otto Preminger

(Paramount, July; time, 120 min.)

An excellent comedy melodrama! Based on the successful Broadway stage play of the same name, it is a grim yet hilarious story about a group of American soldiers imprisoned in Stalag 17, a bleak German prisoner-of-war camp, during World War II. Thanks to the brilliant handling of the subject matter by producer-director Billy Wilder, and to the fine acting of the entire cast, the picture has been fashioned into a first-rate entertainment, despite its tragic overtones, and it undoubtedly will enjoy top business because of the favorable word-of-mouth advertising it is sure to receive.

Basically, the plot revolves around the efforts of the prisoners to learn the identity of a spy in their midst, an informer who reports all their moves to the camp commander, causing the death of two buddies who fail to carry out a well-plotted escape, endangering the life of another buddy who had made known his success in blowing up an ammunition train while en route to the camp, and preventing the other prisoners from pulling the wool over their guards' eyes on many sundry matters.

The prime suspect is William Holden, who does an outstanding job as a cynical, close-mouthed opportunist who ingeniously makes life in the camp easy for himself by bartering and trading with the German guards for special favors, and by operating several "concessions," such as a still that makes bad whiskey from potato peelings, a telescope that enables one to get a close view of female Russian prisoners preparing to be deloused, and making book on races between mice — all of which the prisoners participate in for a fixed number of cigarettes. Intensely disliked by all, Holden becomes the victim of circumstantial evidence that points to him as the informer, and he is given a merciless beating and ostracized. In the end, however, he discovers the real spy, unmasks him and, with the aid of his now shame-faced buddies, uses him as a decoy to escape from the camp with another prisoner who was slated for execution. The escape attempts; the efforts to uncover the spy; the animosity toward Holden; the ingenious manner in which the prisoners snatch one of their buddies away from his guards and hide him within the camp; the discovery of the spy and his being used as a decoy to help Holden and the hidden prisoner to escape — all this makes for tense melodrama and an exciting finish.

As tense as the melodrama is, however, it does not overshadow the broad, earthy comedy with which the story has been endowed. The dialogue is glib and witty, and many of the situations are hilariously funny, with most of the laughs stemming from the prisoners' kidding of their German guards, particularly Sig Ruman. Outstanding in the laugh department are Robert Strauss, a hulking, not-too-bright GI who dreams constantly of Betty Grable, and Harvey Lembeck, his pal; both their characterizations are extremely amusing, and their humor, though raucous and bordering on the ribald, is never offensive. Otto Preminger, as the shrewd camp commander; Richard Erdman, as the barrack leader; and Peter Graves, as the barrack's security leader who is eventually unmasked by Holden as the spy — a German posing as an American prisoner, are among the others who contribute telling characterizations.

It was produced and directed by Billy Wilder, who collaborated on the screenplay with Edwin Blum, based on the play by Donald Bevan and Edmund Trzcinski.

Suitable for all.

"The Sun Shines Bright" with Charles Winninger, Arleen Whelan and John Russell

(*Republic, May 2; time, 90 min.*)

Based on three of Irvin S. Cobb's "Judge Priest" stories, "The Sun Shines Bright" is a slow-moving, old-fashioned drama that barely holds one's interest. The chief fault with the story, which takes place in the early 1900's and deals with a small town judge's efforts to help those who are unjustly treated, is that it fails for the most part to clarify the motivations of the characters. The fact that John Ford co-produced and directed the picture may help to draw many people to the box-office, but most of them will find the picture a definite disappointment, particularly after Ford's superb work on "The Quiet Man." Certain parts of the picture are quite effective, such as the tense situation where Charles Winninger, as the elderly judge, courageously prevents a lynch mob from moving against an innocent Negro youth who had been accused of raping a white girl, and the deeply moving sequence where Winninger risks political suicide to lead the funeral cortege of an unfortunate woman who, in life, had not been considered respectable by the community. Ford's deft directorial touches in these sequences are impressive, but they are not enough to overcome the inadequacies of the story as a whole:—

Forty years after the Civil War, the Confederate spirit, typified by Winninger, still rules the town of Fairfield, Ky. Milburn Stone, the state's attorney and sharp Yankee politician, hopes to oust the Confederate clique by being elected to the bench in Winninger's place, but the old judge sees no threat in Stone. In court, he ignores Stone's demands for the harsh punishment of people he had known for years because of pity for their misfortunes. His pre-election troubles begin, however, when he promotes a romance between John Russell, a young aristocrat known as a ne'er-do-well, and Arleen Whelan, adopted daughter of Russell Simpson, a doctor. Winninger stops a fight between Russell and Grant Withers, who had insulted Arleen, and runs Withers out of town. Shortly thereafter, a gang influenced by Withers accuse a harmless young Negro of molesting a white girl and attempt to lynch him, but Winninger, risking political suicide, intervenes and saves the boy. His next act of compassion causes more serious trouble for his political future. For years he had known that Arleen was the granddaughter of James Kirkwood, a respected Confederate general who refused to recognize Arleen because his son had married her mother, who was a woman of loose morals. The son had been killed defending his wife's honor, and the general had refused to accept Arleen into his home as a baby. Consequently, she had been adopted by Simpson. Arleen's mother arrives in town, destitute and ill, and before she dies in a house of ill-fame Winninger sees to it that her wish to glimpse Arleen is fulfilled. Aware that no priest would preside at her funeral, Winninger again risks his political future to give the unfortunate woman a real funeral. The funeral procession starts off with Winninger as the only mourner, but as it passes through town the people join the procession, one by one. This feeling of compassion results in the general taking Arleen to his heart. Just prior to the election it is discovered that Withers had attacked the white girl, and he is killed while attempting to escape. On election day the vote proves to be a tie until Winninger, realizing that he had not yet voted, casts a ballot for himself, beating out Stone by the one vote.

It is an Argosy production, co-produced by John Ford and Mirian C. Cooper. Mr. Ford directed it from a screenplay by Lawrence Stallings, based on Irvin S. Cobb's "The Sun Shines Bright," "The Mob from Massac," and "The Lord Provides."

Adult fare.

"The Desert Rats" with Richard Burton and Robert Newton

(*20th Century-Fox, May; time, 88 min.*)

A gripping war melodrama. It is a fine tribute to the gallant British Empire forces who fought the battle for Tobruk in North Africa during World War II, successfully holding out against Rommel's onslaught for 242 days. Although the battle itself was fought by both British and Dominion troops, the action centers around the heroic exploits of the Australian 9th Division under the command of a young but seasoned British officer, superbly portrayed by Richard Burton. The action is packed with thrilling and spectacular battle scenes from start to finish, and the commando raids and hand-to-hand skirmishes are extremely realistic and highly exciting. Aside from its thrilling aspects, the story has a number of strong human interest situations as well as some moments of comedy. James Mason appears briefly but effectively as Field Marshal Rommel. The direction and acting are first rate, and the photography fine. There are no women in the cast.

Briefly, the story opens with Burton, a toughly efficient British captain, placed in command of the green Australian 9th Division, which had just landed at Tobruk to help stop Rommel's blitzkreig. A strict disciplinarian, Burton drives his men hard and is not too popular with them, but all respect him for his ability as he successfully leads them on numerous commando raids, including one in which they destroy a highly important enemy ammunition dump. It is during this raid that Burton is wounded and captured, and is brought face to face with Rommel, but he manages to escape during an air raid and makes his way back to his men. After many months of bitter fighting, Burton and his depleted forces are ordered to hold a certain outpost, the loss of which would prevent the arrival of reinforcements led by General Auchinleck. The assignment, intended to last for three days, stretches into eight days. The exhausted men become rebellious, and Burton begins to realize that he was asking too much of them. He finally decides to order their withdrawal to save them from an impending enemy attack and certain death. But Robert Newton, a cowardly private who had once been Burton's schoolmaster, begs Burton not to give in and, by his own courageous actions, inspires the men to remain at their posts. They courageously hold off the enemy attack long enough to permit the arrival of the reinforcements, a move that changes the course of the Libyan campaign from defeat to victory.

It was produced by Robert L. Jacks, and directed by Robert Wise, from a screenplay by Richard Murphy. Suitable for all.

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A FLIMSY ARGUMENT

In a recent bulletin that was sent to National Allied's regional units but not released to the trade press, Abram F. Myers, Allied's general counsel and board chairman, made some significant comments on the testimony of William Zimmerman, assistant to RKO's domestic sales manager, given at the recent Senate Small Business Committee hearings in Washington.

Mr. Zimmerman's testimony on the subjects of advanced admission prices and of the contract between RKO and Rube Shor, the Cincinnati exhibitor who, in defiance of legal threats, played "Peter Pan" at regular admission prices, should be of interest to every independent theatre owner, for it indicates how some major executives resort to subterfuge in order to get around the fact that their companies have been enjoined by the Courts from fixing admission prices by contract, agreement or by any method whatsoever.

The stenographic report of the cross-examination of Mr. Zimmerman by chief counsel Noone of the committee, together with Mr. Myers' comments, appeared as follows in the May 12 service bulletin of the Independent Theatre Owners of Ohio:

"*Mr. Noone.* That contract was signed by Mr. Boasberg on March 16. It does not contain any reference to price, which you state Mr. Shor agreed to, why was it not included in the contract?

"*Mr. Zimmerman.* Well, Mr. Noone, there was no agreement as to price. All Mr. Shor was asked to state was his intention as to the admission price he would charge. We do not enter into any admission price agreement; that is the substance of our assertion, and there has been no proof adduced at these hearings that we do.

"*Mr. Noone.* But Mr. Disney, in sending his wire to Mr. Shor, refers to the fact and states, 'We were advised that it was your voluntary intention to charge an admission price of 50 cents for children.'

"*Mr. Zimmerman.* Then, you see what happened with Disney — of course, so far as we are concerned, we told Shor he could do what he wants, and the telegram was sent by Disney without ever consulting us.

"*Mr. Noone.* That is right. But it indicates that you had told Disney.

"*Mr. Zimmerman.* Of course. As I testified before, pursuant to and with the request of Disney and Goldwyn, we were to ask the exhibitor to tell us what their intended price was; at the same time we instructed our salesmen, because we are bound by our decree, that they can charge any price they wish. Now you must remember, Mr. Noone, it is true we signed that agreement, but that agreement — Charles Boasberg, my superior, he signs that agreement, but he does not sign it until he gets Disney's approval.

"*Mr. Noone.* Yes. So that somewhere in the process Mr. Disney was advised by RKO of the intended price?

"*Mr. Zimmerman.* Oh yes; of course." (Transcript pages 1130-1132.)

Commenting on the above, Mr. Myers had this to say:

"This is reminiscent of the old nursery rhyme:

" 'There stood a knave confessed,
" 'There was pie crust on his vest!'

"Of course, if an understanding or agreement between the distributor and exhibitor in reference to admission prices were permissible, the distributors would insist that the prices be written into the contract. They know that they cannot do this openly and so they are straining to accomplish the same result by subterfuge. In spite of the threats which Disney made against Shor, Zimmerman had to admit that any such agreement would be illegal and unenforceable:

" 'In this connection we have always proceeded on the assumption that our consent decree in the Paramount Case applies to us with equal force in our distribution of pictures produced by independent producers such as Disney and Goldwyn as well as in our distribution of our own pictures.

" 'Now what happens if the exhibitor tells us that he intends to charge one price and charges a lower one? He is perfectly free to do that, and there is nothing we can do or attempt to do about it.' (Tr. 1101.)

"Even (Austin C.) Keough, the dean of the general counsels, agreed to this:

" 'As was pointed out in yesterday's testimony, which I do not know whether you heard from Mr. Zimmerman, he said you can get an expression from an exhibitor, but if he changes his mind about it, if he reduces his price, if he never starts with the price that he told you he was going to start with, there is nothing under our decree that we can do about it, because we cannot agree with him to maintain prices.' (Tr. 1205.)

"This testimony has been quoted at such length because film salesmen have been selling exhibitors the idea that when a distributor sells an exhibitor a picture produced by someone else — say DeMille, Disney or Goldwyn — the producer is not bound by the decree and can direct the distributor, as his agent, to enforce any policy he pleases, even as to the admission prices to be charged.

"The film companies thus are reduced to this flimsy argument: They can ascertain from an exhibitor what prices he intends to charge during the run of a particular picture and accept or reject the exhibitor's offer on the basis of the information so furnished without violating the injunction against 'granting any license in which minimum prices for admission . . . are fixed by the parties . . . in any manner or by any means.'

"Exhibitors are indebted to Rube Shor for his courage in standing up in the face of Disney's dire threats, because it was he who forced the foregoing admissions that price agreements are unlawful and cannot be enforced, even when made at the behest of a Disney or a Goldwyn. But someone at once burned the midnight oil to devise a new scheme for evading the decree and came up with a 'cutie.' Instead of basing the film rental on a percentage of the gross receipts, the distributor demands so much for each person admitted into the theatre. In Shor's case, after the trouble over 'Peter Pan,' RKO offered a deal for 'Hans Christian Andersen' under which the distributor would receive from Shor 32 cents for each adult and 16 cents for each child admitted. Mr. Noone referred to this and the examination of Zimmerman proceeded as follows:

" '*Mr. Noone.* I assume that your company does not regard that as an effort to fix prices?'

" '*Mr. Zimmerman.* We certainly do not . . .'

"And he launched into a discussion of a Supreme Court decision in a patent case and wound up as follows:

" '*Mr. Zimmerman.* . . . Now all this is, in effect, it says

(*Continued on back page*)

"Fort Ti" with George Montgomery

(*Columbia, May; time,* 73 *min.*)

This outdoor Technicolor melodrama, produced in the Natural Vision 3-D process, would have been poor even if it had been shot in ten dimensions, for the story is confused and weak; it is much ado about nothing. The direction and acting are indifferent, and the editing is bad. To make up for the lack of story values, the producer has resorted to the hurling of different objects that seemingly emerge from the screen to thrill the spectator, but one soon tires of these "gimmicks." In fact, the only impression that will be left with most movie-goers who will see the picture will be the annoyance of having to wear polaroid glasses. The action, which takes place in the Colonial days and deals with the efforts of American colonists to dislodge the French from Fort Ticonderoga, follows a hackneyed formula and treatment and for the most part is far-fetched. The picture's stereoscopic quality is fair enough, but there are still many flaws in the process. On the whole, it offers nothing that will advance the cause of 3-D pictures and may, in fact, serve to retard attendance at future 3-D films:—

When the famed Rogers' Rangers join the English in an attempt to dislodge the French from Fort Ticonderoga, George Montgomery and Irving Bacon are assigned to gather information before launching an attack. They are warned that Lew Merrill, a French spy, is doing counter-espionage work in the territory. When Cicely Brown, Montgomery's sister, and her two children are abducted by Indians friendly to the French, Montgomery discovers that James Seay, his weak brother-in-law, is involved with Merrill, and that his family had been abducted to force him to obtain information as to the number of men the English would use in the forthcoming battle. Montgomery forces Seay to join the Rangers to help rescue his family, and to give wrong information to Merrill. En route to the Fort, Montgomery saves Joan Vohs from being murdered by an Indian, and though she states that she had escaped from the Fort he suspects that she is a French spy. On the way, Montgomery stops at the farm of Ben Astar, an old friend, who had married Phyllis Fowler, a beautiful Indian girl. Secretly in love with Montgomery, Phyllis becomes insanely jealous when she sees a romance developing between him and Joan; she steals away to the Fort and informs the French commandant of the Rangers' whereabouts. The Rangers, however, manage to overcome the French troops that are sent to capture them. At first Montgomery suspects that Joan is the informer, but Astar wrings a confession from his fickle wife, who stabs herself to death. Aided by the English, the Rangers then attack the Fort, rescue the prisoners, including Cecile and her two boys, and force the French to flee.

Sam Katzman produced it, and Wiliam Castle directed it, from a story and screenplay by Robert E. Kent.

Harmless for family audiences.

"A Perilous Journey" with Vera Ralston, David Brian and Scott Brady

(*Republic, April 5; time,* 90 *min.*)

A mildly interesting period melodrama that may get by with the undiscriminating movie-goers. Those who are the least bit fussy about their movie fare probably will find it tiresome, for the ordinary script is loaded with hackneyed situations and is not helped any by the routine direction and generally wooden acting. The one thing in the picture's favor is the exploitation values, for it revolves around a boatload of women who journey to the California goldfields in 1850 in search of husbands. The story, however, centers mainly around Vera Ralston's efforts to locate the husband who had deserted her, and her involvement with two other men — one a gambler and the other an adventurer. The characterizations are stereotyped, and one feels little or no sympathy for any of them. A fair amount of excitement is engendered in several of the sequences, but it is hardly enough to overcome the weak material, which is too pat and cliche-ridden to be stimulating. The production values are good:—

Vera Ralston is one of forty-nine women sailing to the California goldfields, where, under the shrewd management of Hope Emerson, each was prepared to marry any qualified prospector for a payment of one thousand dollars. Actually, Vera was secretly searching for Lief Erickson, her husband, who had deserted her. Believing him to be in Panama, she jumps ship when it stops here. It so happens that he had just been shot by Scott Brady for crooked dealing in a card game. Scott in turn had been given a dirty deal by David Brian, a Sacramento gambler, who had stolen his money and left him unconscious on a Panama dock. Through odd circumstances Brady meets up with Vera and learns that Miss Emerson and Charles Winninger, captain of the ship, had offered a reward for her return. He sees to it that she goes back to the ship in return for his transportation to California. Upon arriving in Sacramento, Vera becomes friendly with Brian and accepts his offer to work as a singer in his saloon. Brady, in love with Vera, protests her move. This adds fire to the feud between Brady and Brian, with their enmity reaching deadly proportions when Brian builds a dam that cuts off the gold miners' vital water supply. Brady determines to break Brian's power in the goldfields and organizes the miners to blow up the dam. Brian turns his gunmen on Brady, and at this crucial moment Erickson arrives on the scene to claim Vera as his wife and her earnings as a singer. Brian shoots down Erickson in cold blood, but Vera intervenes when he tries to kill Brady. The two men decide to settle their differences at roulette. Brady wins Brian's entire fortune. Angered, Brian pulls a gun, but Brady beats him to the draw and kills him. It ends with Vera in Brady's arms.

William J. O'Sullivan produced it, and R. G. Springsteen directed it, from a screenplay by Richard Wormser, based on Vingie Roe's "The Golden Tide."

Adult fare.

"Powder River" with Rory Calhoun, Corinne Calvet and Cameron Mitchell

(*20th Century-Fox, June; time,* 78 *min.*)

Very good. Photographed in Technicolor, it is a virile western-type melodrama that should satisfy not only the western fans but also others, because the story is interesting and has been given a fresh and believable treatment. Dealing with a fearless hero who had given up carrying guns to avoid killings, and who becomes a marshal in order to track down the man who had murdered his prospecting partner, the action abounds in heroics and excitement and, because of the skillful direction, impresses one as being genuine. Rory Calhoun, as the hero, acts with restraint, but leaves no doubt about his being tough and fearless when necessary, able to outdraw any adversary. Cameron Mitchell, too, is outstanding as a neurotic gunman who becomes fast friends with Calhoun. Corinne Calvet is good as a sexy saloon operator, and so is Penny Edwards as the sympathetic heroine. The outdoor scenery, enhanced by the fine color photography, is a delight to the eye:—

Rory Calhoun, known as one of the fastest gunmen in the west, declines an offer to become the marshal of Powder River; he had seen so many killings that he decided never again to carry a gun. But when Frank Ferguson, his partner in a gold claim is murdered, Calhoun volunteers for the job in order to catch the murderer, strongly suspecting that he is Carl Betz, an outlaw, who had sworn vengeance on Ferguson for refusing to give him a fresh horse during one of his escapades. Calhoun's first official act is to arrest Corrine Calvet, owner of a local saloon, for using loaded dice. Cameron Mitchell, Corinne's boy-friend, who was a noted gunman, is ready to kill the unarmed Calhoun for jailing Corinne, but he collapses suddenly before starting a fight. Calhoun goes to his aid instead of taking advantage of him, and his act results in both men striking up a fast friendship. When Penny Edwards arrives in town to see Mitchell, with whom she was in love, he asks her to leave immediately. It is then revealed that, back East, Mitchell had been a doctor, but he had given up medicine because he suffered from a brain tumor. Penny remains in town and becomes friendly with Calhoun. In the course of events, Calhoun, aided by Mitchell, unsuccessfully tries to trap Betz with a fake gold shipment and barely escape with

their own lives when they are ambushed by the outlaw and his gang. Calhoun then jails John Dehner, Betz's brother, in the hope that the outlaw would be lured to town in an attempt to free him. Two of Betz's henchmen attempt unsuccessfully to kill Calhoun, but one of the shots wounds Penny. Mitchell, compelled to operate, saves her life. Now confident that he can return to his former life, Mitchell prepares to go East with Penny, but now she declines to go, for she had fallen in love with Calhoun. Mitchell understands her feelings and decides to leave alone. As he bids Calhoun goodbye, Betz and his men attack. Together, Calhoun and Mitchell wipe out the gang. A bullet hits one of Mitchell's saddle bags and gold pours out. Calhoun, examining the bag, discovers that it contained the leather pouches in which he and his dead partner kept their gold. He then realizes that Mitchell is the murderer. He goes for his gun, despite Mitchell's plea that he can outdraw him. The two shoot it out, and Mitchell, faster on the draw, shoots the gun out of Calhoun's hand. Mitchell then collapses and dies of a brain tumor.

Andre Hakim produced it, and Louis King directed it, from a screenplay by Geoffrey Homes, who took it from a story by Sam Hellman, based on a book by Stuart N. Lake.

Suitable for all who can stand virile action.

"Pickup on South Street" with Richard Widmark, Jean Peters and Thelma Ritter

(*20th Century-Fox, June; time, 80 min.*)

A tense but unpleasant and not too believable melodrama involving a hard-boiled pickpocket and a Communist spy ring. It is strictly an adult film and a demoralizing one at that, for at the finish it glorifies the pickpocket by having him catch the top spy, not out of patriotism, but because of his love for the heroine, a woman of loose morals, who had unwittingly become involved with the spies. Richard Widmark, as the pickpocket, does well enough in the role, but it is an extremely disagreeable characterization; he not only is willing to do business with the Communists for a price, despite an appeal from the FBI that he help to trap them, but he is most vicious in his brutal treatment of Jean Peters, the heroine, whom he slugs on several occasions. Miss Peters, in fact, is sort of a human punching bag in this picture, for she is beaten up also by one of the spies. A most effective portrayal is turned in by Thelma Ritter, as a "stool pigeon" who sells information about her underworld pals to anyone, including the police, but her characterization, too, is distasteful. The love scenes between Widmark and Miss Peters are pretty "hot." There is little about the story as a whole that is even remotely convincing, but those who do not mind unpleasant subjects should find it exciting:—

While Jean Peters is being shadowed by an FBI agent, Widmark, standing along side her in a subway train, lifts her wallet and escapes. Unknown to both Widmark and Jean, the wallet contained vital security information on microfilm, which Communist spies were trying to get out of the country. Jean was delivering the microfilm for Richard Kiley, her boy-friend who, unknown to her, was a member of the spy ring. The FBI agent, aided by Murvyn Vye, captain of the police pickpocket squad, tracks down Widmark through information bought from Miss Ritter. Widmark, a three-time loser, pretends to know nothing about the wallet, despite Vye's appeal to his patriotism and assurance that he would not be charged with a crime. Meanwhile Jean, still unaware of her boy-friend's affiliation, visits Miss Ritter and through a paid tip traces Widmark to his waterfront shack. He surprises her while she searches the shack and knocks her out with a blow. When she regains consciousness, she uses her sex appeal on him in order to retrieve the film, but he slaps her around and makes it clear that he wants $25,000 from her "Commie" boyfriend. Jean considers the Communist charge as ridiculous until it is confirmed by Kiley, who sets out after Widmark with a gun. Jean gives him a phony address to protect Widmark. Failing to locate Widmark, Kiley looks up Miss Ritter and murders her when she refuses to sell him information. Jean then informs Widmark that Kiley had killed Miss Ritter, and he sets out to avenge her death. But Jean knocks him unconscious with a beer bottle, takes the film from him, and delivers it to the FBI, saying that Widmark had sent her. In the complicated events that follow, Jean is given a severe beating by Kiley when she tries to trap him for the FBI. Widmark, learning that Jean was trying to protect him, goes after Kiley and, with the aid of Government agents, traps him along with other members of the ring. Freed of any criminal charge through the intervention of the FBI, Widmark sets out with Jean to start life anew.

It was produced by Jules Schermer, and directed by Samuel Fuller, who wrote the screenplay from a story by Dwight Taylor. Adults.

"Dangerous When Wet" with Esther Williams, Fernando Lamas and Jack Carson

(*MGM, July; time, 95 min.*)

A pretty entertaining blend of music, comedy, romance and water ballet, photographed in Technicolor. The story is lightweight, but its pleasant quality and amusing comedy situations, coupled with the presence of Esther Williams, whose form and beauty is as attractive as ever, should give satisfaction to those who will see it. Fernando Lamas is charming as a Frenchman who falls in love with Miss Williams when she arrives in Europe to swim the English Channel. Considerable comedy is provoked by Jack Carson, as a glib elixir salesman who promotes Miss Williams' channel swim, pursues her romantically, and ends up with the voluptuous Denise Darcel. William Demarest and Charlotte Greenwood, as Miss Williams' parents, add much to the comedy, for both are old troupers and know their work. Worked into the proceedings is an interesting and amusing dream sequence that combines live action and animation. In it Miss Williams dreams that she swims the channel, aided by Tom and Jerry, the cartoon cat and mouse. The closing sequences, in which Miss Williams' is shown winning the channel contest, is hokum, but it is put over with a fair degree of suspense:—

Arriving in Pine Cone, Arkansas, with a medicine show promoting "Liquapep," a miracle elixer, Jack Carson, a fast-talking character, takes a fancy to Esther Williams, whose family owned a dairy farm. Like Esther, the other members of the family, including her parents and younger sisters (Barbara Whiting and Donna Corcoran), were expert swimmers. Watching the family relaxing in a pool on their farm, Carson conceives the idea that they should enter a contest to swim the English Channel as a promotion stunt for "Liquapep." The family, needing funds to improve the farm, accepts the proposition. With "Liquapep" footing the bills, all sail for the British Isles, where they join contestants from other countries, including Denise Darcel, of France. During a workout in the channel, Esther becomes separated from Carson's rowboat and, in a mixup, ends up on a yacht owned by Fernando Lamas, a wealthy champagne salesman, who falls in love with her. Meanwhile Denise sets her cap for Carson and pursues him relentlessly although he keeps his eye on Esther. When the race committee rules that only Esther and not the other members of her family may enter the race, she starts training in earnest and gives up her dates with Lamas. She finally gives in to the need for relaxation and goes out with Lamas on the eve of the race. She refuses his offer of champagne, drinks "Liquapep" instead and becomes slightly intoxicated. She is not in the best of shape when the race starts at dawn on the following day. Most of the other contestants withdraw after a swim of a few miles, but Esther, encouraged by Carson and Lamas in a rowboat, continues to swim although very tired. Many hours later, with the shore in sight, Esther is too exhausted to continue. Begging her not to give up, Lamas dives into the water and swims beside her. This gives her new courage, and she completes the race to the acclaim of the crowds. It all ends with Lamas marrying Esther, and with Denise in firm possession of Carson.

It was produced by George Wells, and directed by Charles Walters, from a screenplay by Dorothy Kingsley.

Fine for the family.

that you can charge whatever you want, but that for everybody that comes in you (we?) want to be assured of a return of 5, 20, 30 cents, if it is a child — I don't know the facts. In fact, it is a minimum guarantee based on unit admissions.'

" 'Senator Schoeppel. It would be, in effect, then a minimum price that would have to be charged?'

" 'Mr. Zimmerman. Yes it would — yes, unless, Senator Schoeppel . . .'

"Then he tried to recover his fumble by arguing that, while this might force the exhibitor to raise his prices, it was okay, because 'if the public is willing to pay it because the entertainment merits it, that is how our motion picture industry is going to survive.' " (Tr. 1132-1133.)

"I Believe in You" with an all-British cast

(*Univ.-Int'l, May; time,* 91 *min.*)

An interesting British-made melodrama that revolves around the work of probation officers and the efforts to rehabilitate youngsters who had run afoul of the law. The subject matter is presented in a warm and human manner, and it has good touches of light comedy, but it will appeal chiefly to discriminating movie-goers who patronize the art theatres; the general run of audiences probably will find the pace too leisurely. In some instances, the British accents of the characters are so thick that one cannot understand what they are saying. The acting of the all-British cast is fine, but none of the players means anything at the American box-office:—

Cecil Parker, a middle-aged bachelor retired from the Colonial Service, is bored with his new-found leisure until he meets Joan Collins, a provocative 'teenager on probation, trying to escape from the police after an auto accident. To help Joan, he communicates with Celia Johnson, her probation officer. Celia's work appeals to him, and he decides to utilize his time by becoming a probation officer himself. Under the guidance of George Relph, a kindly man who had spent his life in the Service, Parker warms to his job and gradually develops an understanding of the people who get in trouble with the law. His most vexing charge proves to be young Harry Fowler, whose surly uncooperativeness stemmed from an unhappy family life. With Celia's assistance, Parker wins Fowler's confidence and gets him a job. Fowler and Joan meet and fall in love, and both seem well on the way to a happy future until she meets an old boyfriend. Jealous and confused, Fowler joins his former gang in a plan to steal a truck-load of whiskey. Parker, learning of this, sets out to rescue Fowler and ends up by being arrested himself. The incident discourages Parker and he decides to hand in his resignation, but the understanding Celia, to whom he had become attracted, induces him to change his mind. With a new appreciation of the value of his work, Parker sees to it that Fowler is given another chance to rehabilitate himself, much to Joan's happiness.

It is a J. Arthur Rank presentation, produced and directed by Michael Relph and Basil Dearden, who both collaborated on the screenplay with Jack Whittingham. Suitable for all.

"The Glory Brigade" with Victor Mature

(*20th Century-Fox, July; time,* 82 *min.*)

A well-made topical war melodrama, revolving around a platoon of U.S. Combat Engineers who join forces with a detachment of Greek infantrymen to reconnoiter a secret enemy area in Korea. Whether the picture will do business depends on how your patrons feel about war films, and on the drawing power of Victor Mature, who is the only one in the all-male cast who means anything at the box-office. There is spectacular battle action throughout, and though much of it is more hectic than convincing, it should prove thrilling to those who enjoy pictures of this type.

The story depicts Mature as an American lieutenant of Greek parentage in charge of a platoon of combat engineers. His unit is assigned to ferry a company of Greek infantrymen across a river to enemy territory, where the Greeks were to scout a highly guarded area and bring back vital information about the enemy's strength. Mature is proud of the countrymen of his father and boasts to his men of the bravery and courage of the Greek soldiers. An attack by the enemy results in the capture of a dozen Greek soldiers, while Mature loses most of his men in an attempt to recapture them. When the remaining Greeks, headed by Alexander Scourby, rejoin Mature, it appears to him that they had given up without a fight because their bayonets were not stained with blood. He becomes coldly contemptuous of the Greeks' fighting ability and, by threatening to withhold ammunition from them, compels them to follow his leadership. He leads them deep into enemy territory and, in a series of heroic but rash actions, destroys an enemy tank, wipes out a machine-gun nest and captures an ammunition dump. The Greeks, to Mature's surprise, show outstanding valor in defeating the enemy, and when he sees them wipe off their bayonets immediately after the fight he realizes that he had misjudged them. Scourby then castigates Mature for his foolhardiness in taking the men deep into enemy territory. He then assumes command of the entire operation, a move Mature does not oppose. With new respect for each other, the Greeks and Americans combine their courage and ingenuity to obtain the vital information needed by the UN forces, and in a spectacular climax, with the enemy about to overcome them, all are saved by six helicopters that carry out the rescue mission while supported by UN fighter planes.

It was produced by William Bacon, and directed by Robert D. Webb, from a screenplay by Franklin Coen.

Suitable for all.

"The Girl Next Door" with Dan Dailey, June Haver and Dennis Day

(*20th Century-Fox, June; time,* 92 *min.*)

"The Girl Next Door" shapes up as a pretty good Technicolor romantic comedy-drama, with plentiful singing and dancing. The one criticism that may be made of the picture is that the different characters seemingly go into their musical numbers every few minutes, giving the otherwise delightfully human story an artificial quality. Despite this flaw, however, the picture puts one in a good mood, for the story is pleasantly light and there is gaiety in the action. The relationship between Dan Dailey, as a young widower, and Billy Gray, as his young son, is touching. June Haver, as a musical comedy star who falls in love with Dailey and who overcomes his youngster's natural resentment of her intrusion into their lives, is very good. The settings are lavish and the color photography fine:—

Having earned a fortune as a singing and dancing star, June buys a mansion and celebrates the event by giving a large garden party. When clouds of irritating smoke come from the other side of the garden wall and annoy her guests, June rushes next door to remonstrate with her neighbors, who turn out to be Dailey and his son, broiling hamburgers. Her anger subsides when she learns that Dailey had reared the boy since the death of his wife, and that both were devoted to each other. This meeting leads to a romance between Dailey and June. Busy with his courtship, Dailey naturally does not spend as much time as he used to with Billy, with the result that the youngster begins to resent June. A discussion of the boy's attitude leads to a quarrel between Dailey and June, but Dennis Day, June's business manager, brings them together again. Dailey proposes marriage and June accepts him, but the apple-cart is upset once again when young Billy lashes out at June for disrupting his relationship with his father. The more Dailey tries to sell June to the boy the greater the rift between them. June finally refuses to marry Dailey until the youngster, without pressure, decides that he really wants her in the family. The irritating problem is finally solved when little Mary Jane Saunders, a neighbor's girl, tells Billy that he ought to know that parents live their lives apart from children, and that his father had a right to re-marry. Billy, realizing that his little friend was right, makes his feelings known to his father. The delighted Dailey rushes to June and informs her of his son's change of heart.

Robert Bassler produced it, and Richard Sale directed it, from a screenplay by Isobel Lennart, based on a story by L. Bush-Fekete and Mary Helen Fay. Suitable for all.

IN TWO SECTIONS—SECTION ONE

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A GREAT AND CONSTRUCTIVE ACCOMPLISHMENT

The good news this week for the exhibitors is the announcement that Allied States Association has induced the Ballantyne Company, of Omaha, to develop and market a complete 3-D, wide-screen and stereophonic sound equipment package that will cost small, medium and large theatres an average of less than $6,000, exclusive of the cost of installation, and that the package will be made available on a financing plan that calls for a down payment of $1,000 with the order, another $1,000 on delivery, with the balance to be paid out over a period of two years at the rate of about $45 per week. Production on the equipment has already started, and present plans call for delivery to begin on August 1 at the rate of 50 complete units a day.

According to the announcement, which was made by officials of Allied and of the Ballantyne Company at a joint press conference on Tuesday in the Washington headquarters of the exhibitor association, the equipment package will handle all the reasonable 3-D, wide-screen and stereophonic sound systems now used or about to be used, with the exception of Cinerama, or more than 90% of the pictures now in production or scheduled for production.

The one item not included in the equipment package is an anomorphic lens, which is required for the projection of CinemaScope pictures. The Ballantyne Company believes that it can furnish the exhibitors with such lenses within six to eight months at a cost of $800 per pair, but whether or not the company will produce the lenses will depend on the outcome of a legal inquiry into the patent rights, if any, of CinemaScope.

In a statement made at the press conference, Wilbur Snaper, National Allied's president, had this to say:

"Deeply disturbed by the chaotic conditions resulting from announcements by the several film companies that they proposed to produce three-dimension and wide-screen photoplays by different methods involving the use of different kinds of theatre equipment, Allied's board of directors, meeting in Milwaukee on March 28, adopted a resolution directing the Committee on Television and Third Dimension, among other things, to explore the possibility of increasing the supply of 3-D and wide-screen equipment by interesting other manufacturers in the production thereof, thereby bringing the price within the means of the smaller independent theatres.

"Trueman T. Rembusch, Chairman of the Television and Third Dimension Committee, in the course of his exploration, contacted J. Robert Hoff, General Sales Manager of The Ballantyne Company, of Omaha, Nebraska, with whom Allied has been on friendly terms for several years, and asked him to sharpen his pencil and figure on a package deal that would include the necessary 3-D, wide-screen and stereophonic sound equipment for the projection of pictures produced by most, if not all, of the methods now used or about to be used at the lowest possible price.

"There was a precedent for this action by Allied because in 1929, when the independent exhibitors were experiencing great difficulty in securing reliable sound equipment at a price which they could afford to pay, an Allied committee induced one of the largest manufacturers of such equipment to produce and sell to the smaller independent theatres a standard equipment for less than $3,000. We have always regarded that as one of Allied's most constructive and beneficial achievements and we feel that the package deal being announced by the Ballantyne Company today will rate with it in the minds of the theatre owners.

"... So far as we have been able to ascertain, the prices for this package deal (varying according to the size of the screen included in the deal) are cheaper by thousands of dollars than the total price for comparable items purchased elsewhere. It is to be hoped that exhibitors generally will investigate this offer and that as many as can possibly do so will take advantage of the Ballantyne Company's offer, to the end that all theatres desiring to do so may soon be equipped to supply their patrons with the latest and best in motion picture entertainment."

Mr. Hoff stated at the conference that his company's package will be sold under a fair trade policy by authorized Ballantyne dealers "to make sure that no theatre owner pays more or less for his package than any other owner." In the few territories not served by a Ballantyne dealer, the package will be made available through any reputable supply dealer.

Queried on the cost of installation, Mr. Hoff stated that no cost figures were available as yet, but he expressed confidence that the cost would not be a big problem.

Mr. Hoff pointed out also that, although the Ballantyne equipment is referred to as a "package," each order will be tailor-made for the individual theatre. This will be done by means of a simplified order form, which the company calls a "questionnaire portfolio," and which consists of an "exploded" theatre diagram, on which the theatre owner can specify dimensions and other data for his theatre. Ballantyne engineers will use the portfolio as a guide in drawing up detailed recommendations for the equipment needed by that particular theatre, and in quoting costs. A list of the equipment provided in the package, and a description of its functions, appear elsewhere in this issue.

Mr. Rembusch, who, too, was present at the conference, had this to say:

"I believe that the package deal offered by the Ballantyne Company includes the necessary equipment for the best possible presentation of about 85 or 90 per cent of the 3-D and wide-screen productions that will be available during the next eighteen months or two years. Only a change in lenses is required to make the equipment adaptable to *all* systems now in use or in contemplation. Not the least attractive feature of the offer is the advice and assistance to be rendered by the Ballantyne Company as shown by the announcement brochure. Also the financing plan appears to be liberal and should be helpful to the many theatres that expect to pay for their equipment out of the added revenue resulting from these innovations in the motion picture business.

(Continued on back page)

"Take Me to Town" with Ann Sheridan and Sterling Hayden

(*Univ.-Int'l, June; time,* 81 *min.*)

An enjoyable comedy-drama, photographed in Technicolor. Set in a northwest lumber town in the 1880's, the story has considerable human interest because of the presence of three motherless boys, ranging from three to nine years old, who seek a mother to their liking and find such a woman in the person of Ann Sheridan, a saloon entertainer with a shady past. There is also regeneration to augment the human interest, for the love Miss Sheridan feels for the youngsters and their father brings about her reform, despite the community's prejudice against her. The three children, particularly the youngest, endear themselves to the audience. They act well, and have been given clever lines. Miss Sheridan is appealing in her part, and quite beautiful in her dance-hall costumes. Sterling Hayden does well as the boys' father, a logger and part-time preacher. The fine color photography enhances the beautiful scenic values:—

Ann Sheridan and Philip Reed, bunco artists, escape from Larry Gates, a marshal, while on their way to prison. Separated from Reed, Ann makes her way to the logging country and becomes the star attraction in a gambling palace. Meanwhile, in the town of Timberline nearby, Hayden, a widower, is trying to rear Lee Aaker, Harvey Grant and Dusty Henley, his three youngsters. When the boys learn that Phyllis Stanley, a widow they disliked, wants to marry their father, they set out to find a foster mother of their own choice. They manage to sneak inside the gambling palace, where they become entranced with Ann. She gently turns down their proposition to her, but jumps at the opportunity to hide out in their home when the marshal suddenly arrives in town. Hayden, working in a lumber camp, rushes back home when Phyllis informs him that Ann is taking care of the children. He requests that she leave, but the next day, when she saves the children from a grizzly bear, he gratefully asks her to remain as his housekeeper. Love begins to blossom between them, and the boys are overjoyed. Although snubbed by the town's womenfolk, Ann plays a leading role in a drive to raise funds for a church, organizing a show for the purpose. On the day of the show, Gates catches up with Ann just as Reed appears unexpectedly and tries to induce her to leave with him. Reed escapes, but Hayden captures and subdues him. Grateful for Hayden's help, Gates forgets that he had found the reformed Ann and takes Reed into custody. Hayden marries Ann, giving the boys the mother they wanted.

Ross Hunter produced it, and Douglas Sirk directed it, from a story and screenplay by Richard Morris. Fine for the family.

"Roar of the Crowd" with Howard Duff and Helene Stanley

(*Allied Artists, May* 31; *time,* 71 *min.*)

An entertaining program auto-racing melodrama, photographed in Cinecolor. It has fast action, such as is found in most pictures of this type. Some of the scenes are authentic — they show actual wrecks. As a matter of fact, it seems as if the producer had the actual wreck scenes and built the picture around them. In some situations the action is highly thrilling, particularly where the cars collide. The cars that follow either pile up one after the other or swerve and turn over. There is considerable human interest in the story, for a wife pleads with her husband to give up racing so as not to endanger his life, but in the end realizes that the sport is his "life" and helps him to attain his ambition. The direction and acting are good, and the color photography fair:—

Before consenting to marry Howard Duff, who is rapidly gaining fame as an auto race driver, Helene Stanley makes him promise that he will quit the dangerous sport after he has had one chance at the Indianapolis 500-mile classic. Duff's daring and skill carry him to the top of the AAA rating as the circuit season puts him in competition with such noted drivers as Duke Nalon, Johnnie Parsons, Henry Banks, Manuel Ayulo (playing themselves) and Ray Walker, whose wife is widowed when he crashes and dies in one race. Shortly afterwards Duff himself is injured seriously in a race. When he recovers partially, he goes to work for Minor Watson, a spark plug manufacturer. But both Duff and Helene soon realize that he will never be a success as a salesman. Helene secretly goes to Harry Shannon, Duff's father, a former race-driver himself, and with her and Duff's savings, plus a loan from Watson, Shannon and Dave Willock, his mechanic, build a racing car for Duff. It is a thrilling day for Duff when they show him the car, and with it he qualifies for the Indianapolis race. His injured leg, however, fails him near the end of the race, and he finishes in ninth place. Helene consoles him with hope of a victory next year.

Richard Heermance produced it, and William Beaudine directed it, from a screenplay by Charles R. Marion, based on a story by Robert Abel and himself.

Suitable for the family.

"Siren of Bagdad" with Paul Henreid and Patricia Medina

(*Columbia, June; time,* 72 *min.*)

A good Oriental costume melodrama, photographed in color by Technicolor. Revolving around the efforts of Paul Henreid to recover three pretty dancing girls who had been abducted from his troupe of entertainers by the Sultan of Bagdad's bandits, the story, though it has considerable action, is mostly comedy and is made enjoyable by the tongue-in-cheek treatment. A gay mood prevails throughout, and the dialogue is glib. Mr. Henreid is good in his part, and the magic tricks by which he makes the girls appear and disappear should provoke considerable laughter. Patricia Medina, too, is very good as a Princess, and her revealing costumes enhance her beauty. The color is fine, glamorizing the thinly-clad girls and beautifying both the interior and exterior scenes:—

Henreid, a magician and leader of a traveling troupe of dancing girls and acrobats, stops outside Bagdad for a performance when a band of marauders swoop down on his camp and carry away Laurette Luez, Ann Dore and Wiletta Smith. Accompanied by Hans Conreid, his trusted aide, and the rest of troupe, Henreid journeys to Bagdad where he sees the girls being auctioned off in the slave mart. He starts a battle, kills two of the guards, and flees with the girls. In the course of events he meets up with Michael Fox, the kindly and rightful Sultan of Bagdad, who one year previously had been deposed by Charles Lung, the present tyrannical Sultan. The people, however, were plotting secretly to reinstate Fox and Patricia, his beautiful daughter. Henreid joins Fox's followers and gains entrance to the palace as an entertainer. There he learns that George Keymas, the Grand Vizier, is the power behind the throne, and that Lung is sending a courier to a dis-

tant land with a marriage proposal for a Princess. Informed of this by Henreid, Fox sees to it that the courier is kidnapped and that Patricia impersonates the Princess so that she may marry Lung and save Bagdad. The plot fails when Henreid, in love with Patricia, tells her that marriage must be prevented at all costs. Meanwhile the kidnapped courier escapes and reports that he had never reached the Princess. Henreid flees the palace to warn Fox's followers of Patricia's danger. They march on the palace and set up a barricade to keep out Carl Milletaire, a famous bandit, and his men, to whom Lung had appealed for aid. Henreid scales the palace walls, kills off the palace guards, and drags Lung outside where the bandits can see him. He then locks Lung in a box and, through magic, makes him disappear. Frightened by this demonstration, the bandits retreat into the desert. Fox becomes the Sultan, and Henried wins Patricia.

Sam Katzman produced it, and Richard Quine directed it, from a screenplay by Robert E. Kent.

Suitable for all.

"It Came from Outer Space" with Richard Carlson and Barbara Rush

(Univ.-Int'l, June; time, 81 min.)

It seems as if Universal has succeeded in doing what it set out to do—inspire fear in the hearts, and the stomachs, of those who will see "It Came from Outer Space." From that point of view, the picture, which is a 3-D science fiction melodrama, is very fine, for it has been produced and directed with great skill. The spectator is held in tense suspense by the fear of the unknown. The scenes of the landslide, in which the boulders roll towards the audience, are highly thrilling, as are the scenes where the ray beams are directed towards the spectator. Children in particular should find the "Space Patrol" telecasts exciting. The scenes of the desert in a long shot is a superb piece of photography. The picture was shown to the reviewers on a wide-screen, and the system played some pranks on the spectators. For instance, in the scenes where the actors stand in the foreground, close to the camera, the screen opening appears dimunitive, but in the long shots the picture and screen appear normal. The acting is fine:—

Richard Carlson, a scientist, and Barbara Rush, his sweetheart, witness the crash of a meteor-like object in the desert, near a small Arizona town. Investigating the object before it is covered by a landslide, Carlson finds reason to believe that is a space ship that transported beings from the outer world. Later, he and Barbara become convinced of this when an eye-like object looms before them. Unable to convince the authorities of their belief, Barbara and Carlson continue their investigation alone. They become convinced that space beings had landed in the desert when they see two telephone linesmen, who had heard "unearthly" noises on the wires, suddenly disappear into a strange mist. When other persons, too, disappear, the authorities become alarmed. Carlson goes into the desert alone to contact the invisible space men, and he hears voices tell him that they are visitors from another planet, that they meant no harm, and that they had abducted earthians and taken control of their minds to help them dig their space ship out of the crater so that they might return to their own world. The voices warn Carlson that the hostages will remain unharmed as long as the space men are permitted to work unmolested. Carlson gives his promise and returns to town to inform the sheriff of it. Ignoring the promise, the sheriff forms a posse and heads for the crater. Carlson speeds to the crater ahead of the posse and learns that Barbara, too, had been taken as a hostage. Denouncing Carlson for going back on his promise, one of the space men materializes and informs Carlson that Barbara and the other hostages will die unless he finds a way to get the space ship out of the crater. By dynamiting an abandoned mine tunnel below the crater, Carlson helps the space ship to streak off into the sky, thus saving the captives.

William Alland produced it, and Jack Arnold directed it, from a screenplay by Harry Essex, based on a story by Ray Bradbury. Suitable for all.

"Houdini" with Tony Curtis and Janet Leigh

(Paramount, July; time, 106 min.)

Supposedly biographical of the life of the late Houdini, the world-famous magician and escape artist, this is a fine entertainment, photographed in Technicolor. It is a strong drama, and is, in fact, as much of a romance as it is a reenactment of Harry Houdini's great magical tricks and powers of breaking out of jails and freeing himself from straightjackets and locked trunks and safes. Tony Curtis is excellent as Houdini, impersonating him with great realism. Janet Leigh, too, is very good as the girl Houdini marries after a brief courtship. Their romance is deeply appealing. There is pathos in the scenes where Houdini temporarily gives up his career to satisfy his wife. The ending, where Houdini dies from a ruptured appendix during a water torture act, is tragic. The production values are lavish, and the color photography pleasing to the eye:—

Curtis (as Houdini), a struggling magician, works in a New York Dime Museum, where he doubles as a "wild man." He becomes smitten with Janet when she visits the Museum, and marries her after a whirlwind courtship. She becomes a part of his magic act, but the rude treatment of rough audiences discourages her, and she persuades Curtis to quit the stage. He takes a job in a lock and safe factory, but the work makes him unhappy. One night he takes Janet to a magician's convention, where he wins a round-trip ticket to Europe for freeing himself from a straightjacket. Aware that the convention acclaim had awakened his desire to return to the stage, Janet exchanges the round-trip ticket for two one-way fares and accompanies him to Europe. He becomes a smash hit in London after freeing himself from an "escape-proof" jail in the city's famed Tower, and from then on he enjoys one sensational success after another throughout the continent. Upon his return to the United States, he finds the newspapers cool to him, and to focus attention on his unusual ability he does a series of death-defying stunts that make him a top stage attraction. With the death of Angela Clark, his beloved mother, Curtis deserts the stage for a period of two years and tries to communicate with her through mediums, but he discovers that the mediums are fakes and exposes them. He then returns to the stage to again win acclaim, and one night, to satisfy an enthusiastic audience, attempts an escape from a sealed water tank while suspended head down and trussed in a straightjacket. He suffers an appendicitis attack while in the tank, and when Janet screams the glass tank is broken to free him. He regains consciousness, but soon dies.

George Pal produced it, and George Marshall directed it, from a screen play by Philip Yordan, based on the book by Harold Kellock. Suitable for all.

"While industry morale undoubtedly is low as a result of the serious decline in box-office receipts in recent weeks, this definitely is the time to plan for better things. No one can doubt that the future of our business depends upon public acceptance of these new techniques and the public response to the mediocre 3-D pictures now in release encourages us to believe that when the good ones come along they will make money for the farsighted exhibitors who are prepared to handle them."

Abram F. Myers, Allied's general counsel and chairman of the board, expressed his gratification with the arrangement, and added:

"What especially pleases me is that as a result of this effort on the part of Allied a high degree of order emerges from the confusion caused by the frothy announcements and conflicting claims of the film companies regarding their respective methods and equipment. Everyone in his right mind knows that the industry cannot survive unless standardization is achieved to the extent that, with a minimum of duplication and at the lowest possible cost, the theatres are equipped to play all motion pictures no matter by what method they are produced.

"The arrangement worked out between Allied and the Ballantyne Company achieves this measure of standardization and it is noteworthy that this great accomplishment has been brought about not by the producers, who had it in their power to act and failed, but by the exhibitors who constitute the most progressive branch of the industry."

Since it has not made a comparison with other 3-D and wide-screen equipment, HARRISON'S REPORTS is in no position to pass judgment on the merits of the Ballantyne equipment package, both as to quality and cost, but it feels quite confidence that the endorsement given to the package by Allied's leaders is the result of careful study and research and would not have been given unless they firmly believed that it would benefit the great majority of theatres, particularly the smaller ones.

This paper concurs with Mr. Myers that the arrangement with the Ballantyne Company should result in a high degree of order emerging from the confusion and chaaos that is currently hampering the industry's progress, for it enables every exhibitor, at a price he can afford, to equip his theatre for the showing of all pictures, regardless of the process used to produce them. Most important of all is the fact that it eliminates, perhaps for good, the problem of standardization because, as Mr. Rembusch pointed out, only a change in lenses is necessary to adapt the equipment to all systems.

In all probability, the other equipment manufacturers will move swiftly to either meet or beat the price of the Ballantyne package. Such competition is, of course healthy, and the exhibitors cannot help but profit from it. The Allied leadership has a right to be proud of this latest of its constructive and beneficial achievements.

THE BALLANTYNE PACKAGE

Here is what the Ballantyne 3-D, wide-screen, stereophonic sound package will include:

Wide-Angle Lenses: Two wide-angle lenses in required focal length to project pictures on a wide-angle screen in any given theatre. These lenses will fall in a focal length of 2" EF to 3½" EF, will be supplied in matched pairs for stereoscopic use, and will be furnished complete with wide-angle mounts. According to J. Robert Hoff, executive vice-president of the Ballantyne Company, these wide-angle lenses are the key to the panoramic part of the package and were developed for use by the military within the past two years. He claims that they are the only known lenses available at the present time with a speed of F2.0, and that they are designed to give "complete definition and full resolution of the picture to the extreme outer edges of the wide-angle panoramic screen."

Wide-Angle Screen: The Ballantyne screen, which is curved on a 90-foot radius, has been designed for the utmost efficient maximum return of light energy. It is claimed that the unusual concentration of reflected light, directed to the actual field of observation, results in greater brilliance for two or three-dimensional projection than is available from any other existing projection surface. The polaroidal characteristics of the screen are claimed to be excellent, retaining polarization throughout the full field of observation during 3-D projection.

The screen size has a ratio of two to one, that is the width is twice the height dimension. It will be available in sizes of 11' x 22', 12' x 24', 15' x 30', 20' x 40', 25' x 50' and 30' x 60'. The screen will be able to accommodate wide-angle pictures in all the aspect ratios recommended by the different producing companies, with the exception of Cinerama, and will also accommodate standard 2-D and 3-D pictures in a ratio of 1.33 to 1.

According to the company, tests have indicated that the combination of its special wide-angle, fast, F2.0 lenses plus the added reflectivity of its curved screen will in most cases obviate the necessity of replacing the arc lamps and power sources in a given theatre with higher amperage.

Aperture Plates: To project standard pictures in a 2 to 1 or less ratio, the package will include two sets of aperture plates, one in a 2 to 1 ratio, and the other in a 1.85 to 1 ratio. Additional aperture plates in other accepted ratios, such as 1.75 to 1 and 1.66 to 1 will be made available at a modest additional cost. Included in the package are special aperture plate holders, designed for the changing of aperture plates when using different ratio pictures on the same show bill.

Stereophonic Sound: This equipment consists of a stereophonic, magnetic, three-track sound reproducer, three preamplifiers, three power amplifiers, one booth monitor, one stereophonic sound mixer, three 2-way horn systems and a quantity of auditorium speakers for use around the rear of the theatre for sound effects that are currently being carried on the visual sound track on the picture film. In addition, an interlocking method is provided for synchronizing the sound with the projection mechanics.

According to Mr. Hoff, "the only change in this equipment which may have to be made in the future is replacement of the stereophonic sound pickup if the film companies decide to put the sound tracks on the picture film itself. Even then, the remainder of the equipment is adaptable to that method of reproduction. Present minds in the industry seem to feel that this change from separate magnetic tape to placing the tracks on the picture film will not take place for 18 months to two years."

3-D Equipment: The package includes complete equipment for interlocking two projectors for the projection of 3-D pictures that require the use of polaroid glasses. In addition, it includes polaroid porthole filters, a polaroid brush, projection alignment film and other miscellaneous 3-D projection equipment.

Optional Equipment: Not included in the package but offered as optional equipment is a prefabricated metal screen frame. This item is made optional because many theatres prefer to build their own wooden screen frames.

24" or 25" magazines will be made available as an optional item and are not included in the package because many theatres have already purchased them.

Optional also are the anamorphic lenses for the projection of CinemaScope pictures. These will be available in about six or eight months, provided their manufacture does not infringe on patent rights.

As to the $6,000 figure for the complete package, this is based on the purchase of a screen measuring 15' x 30'. The cost of the package will go up or down, depending on the size of the screen purchased. For example, an exhibitor who requires the 11' x 22' screen, which is the smallest size, will pay $5,700 for the complete package, while an exhibitor who requires the 30' x 60' screen, the largest size, will pay $7,000.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, N. Y.)

5316 Tangier Incident—Brent-Alden Feb. 8
5318 Jalopy—Bowery Boys Feb. 15
5302 Kansas Pacific—Hayden-Miller Feb. 22
5326 White Lightning—Clements-Brodie Mar. 8
5323 The Homesteaders—Elliott Mar. 22
5303 Fort Vengeance—Craig-Moreno Mar. 29
5333 The Marksman—Wayne Morris Apr. 12
5329 Trail Blazers—Alan Hale, Jr. Apr. 19
5310 Cow Country—O'Brien-Castle Apr. 26
5324 Rebel City—Elliott (63 m.) May 10
5319 Loose in London—Bowery Boys
(*formerly "Bowery Knights"*) May 24
5311 Roar of the Crowd—Duff-Stanley May 31
5330 Northern Patrol—Kirby Grant June 14
5328 Murder Without Tears—Holden-Stevens ...June 14
5314 Safari Drums—Johnny Sheffield June 21
5309 Son of Belle Starr—Larsen-Castle June 28

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

511 Last of the Comanches—Crawford-Hale Feb.
517 Target Hong Kong—Denning-Gates Feb.
521 Member of the Wedding—Harris-Waters Mar.
524 Prince of Pirates—Derek-Rush Mar.
534 All Ashore—Rooney-Haymes-Ryan Mar.
539 Savage Mutiny—Weissmuller Mar.
543 Five Angles on Murder—English-made Mar.
544 Bandit of Sherwood Forest—reissue Mar.
578 On Top of Old Smoky—Gene Autry (59 min.) .Mar.
541 The Glass Wall—Gassman-Grahame Apr.
528 One Girl's Confession—Haas-Moore Apr.
537 Jack McCall, Desperado—Montgomery Apr.
525 Problem Girls—Walker-Elliott Apr.
547 Man in the Dark—O'Brien-Totter (3D) Apr.
Fort Ti—George Montgomery (3D) May
522 Ambush at Tomahawk Gap—Hodiak-Derek May
574 Goldtown Ghost Riders—Autry (57 m.) May
538 Serpent of the Nile—Fleming-Lundigan May
520 The Juggler—Douglas-Vitale June
541 Siren of Bagdad—Henreid-Medina June
529 The 49th Man—Ireland-Denning June

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

5207 The Tall Texan—Bridges-Cobb-Windsor ...Feb. 13
5220 A Day in the Country—
3D Featurette (15 m.) Mar. 13
5214 Perils of the Jungle—Clyde Beatty Mar. 20
5224 White Goddess—Jon Hall Mar. 27
5211 Bad Blonde—Payton-Wright Apr. 10
5213 Bachelor in Paris—Price-Vernon Apr. 17
5227 College Capers—3D Featurette (15 m.) May 1
5217 Twilight Women—Jackson-Ray May 15
5215 Ali Baba Nights—reissue May 22
5218 The Slasher—Kenney-Collins May 29
5205 Johnny the Giant Killer—Cartoon feature ..June 5
5228 Ghost Ship—Walsh-Court June 12
Eyes of the Jungle—Jon Hall July 1
5221 Great Jesse James Raid—Parker-Payton July 17
5225 Sins of Jezebel—Paulette Goddard Sept. 4

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, N. Y.)

313 Above and Beyond—Taylor-Parker Jan.
314 The Desperate Search—Keel-Greer Jan.
315 The Bad and the Beautiful—
Turner-Douglas-Pidgeon-Powell-Sullivan Jan.
316 The Clown—Red Skelton Jan.
319 The Hoaxters—Documentary (36 m.) Jan.
307 Ivanhoe—R. Taylor-E. Taylor-Fontaine Feb.
317 Jeopardy—Stanwyck-Sullivan Feb.
318 The Naked Spur—Stewart-Leigh-Ryan Feb.
320 Rogue's March—Lawford-Greene Feb.
328 The Girl Who Had Everything—Taylor-Lamas..Mar.
323 I Love Melvin—O'Connor-Reynolds Mar.
322 Confidentially Connie—Johnson-Leigh Mar.
321 Battle Circus—Bogart-Allyson Mar.
325 Small Town Girl—Powell-Granger Apr.
324 Sombrero—Montalban-Angeli Apr.
329 Code Two—Meeker-Forest Apr.
326 Bright Road—Dandridge-Horton Apr.
327 Never Let Me Go—Gable-Tierney May
330 Cry of the Hunted—Gass-Bregen May
332 Fast Company—Keel-Foch May
331 Remains to be Seen—Allyson-Johnson May
333 Young Bess—Granger-Simmons May

Slight Case of Larceny—Rooney-Brackin June
Arena—Young-Bergen (3D) June
Affairs of Dobie Gillis—Reynolds-Van June
Scandal at Scourie—Pidgeon-Garson June
Dangerous When Wet—Williams-Lamas July
Main Street to Broadway—all-star cast July
Story of 3 Loves—all-star cast July
The Big Leaguer—Robinson-Vera Ellen July
The Bandwagon—Astaire-Charisse Aug.
Give a Girl a Break—
The Champions-Reynolds Aug.
Dream Wife—Kerr-Grant Aug.
Lili—Caron-Ferrer special handling

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

5209 Road to Bali—Crosby-Hope-Lamour Jan.
5210 Thunder in the East—Ladd-Boyer-Kerr Jan.
5211 Tropic Zone—Reagan-Fleming Jan.
5213 Come Back, Little Sheba—Lancaster-Booth Feb.
5212 The Stooge—Martin & Lewis Feb.
5214 The Stars are Singing—Clooney-Melchior Mar.
5215 Girls of Pleasure Island—Taylor-Genn Apr.
5216 Off Limits—Hope-Rooney-Maxwell Apr.
5217 Pony Express—Heston-Fleming May
5230 Sangaree (3D)—Lamas-Dahl May
5130 Greaatest Show on Earth—general release May
5221 The Vanquished—Payne-Sterling June
5222 Sacred Stiff—Martin & Lewis June
5220 Jamaica Run—Milland-Dahl June
5223 Houdini—Leigh-Curtis July
5224 Stalag 17—William Holden July
5226 Forever Female—Rogers-Holden-Douglas Aug.
5227 Arrowhead—Heston-Sinclair Aug.
5228 Roman Holiday—Peck-Hepburn Sept.
5218 War of the Worlds—Barry-Robinson not set

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)

371 Never Wave at a Wac—Russell-Douglas Jan.
351 Hans Christian Andersen—Danny Kaye Jan.
312 Angel Face—Mitchum-Simmons Feb.
392 Peter Pan—Disney cartoon feature Feb.
315 Sword of Venus—Clark-McLeod Feb.
387 Fort Apache—reissue Mar.
388 Blood on the Moon—reissue Mar.
314 The Hitch-Hiker—O'Brien-Lovejoy Mar.
316 Count the Hours—Wright-Carey Apr.
319 The Big Frame—British-made Apr.
317 Port Sinister—James Warren Apr.
320 Sea Devils—DeCarlo-Hudson May
321 Below the Sahara—Documentary May
318 Split Second—Smith-Andes May
Affair With a Stranger—Simmons-Mature
(*formerly "Kiss and Run"*) June
Tarzan and the She-Devil—Lex Barker June
Arizona Outpost—Robertson-Mayo July
Second Chance—Mitchum-Darnell July
The Sea Around Us—Documentary July
She Had to Say Yes—Mitchum-Simmons Aug.
Sword and the Rose—Todd- Johns Aug.
Night Without Stars—Farrar-Gray not set
Louisiana Territory (3D)—Winter not set
The 3-D Follies—All-Star not set

Republic Features

(1740 *Broadway, New York* 19, N. Y.)

1951-52

5146 Old Overland Trail—Allen (60 m.) Feb. 25

(*End of 1951-52 Season*)

Beginning of 1952-53 Season

5201 Thunderbirds—Derek-Freeman Nov. 27
5202 Ride the Man Down—Cameron-Donlevy ...Jan. 1
5241 Marshal of Cedar Rock—Lane (54 m.) Feb. 1
5203 San Antone—Cameron-Whelan Feb. 15
5204 The Woman They Almost Lynched—
Lund-Donlevy-Totter Mar. 20
5205 The Lady Wants Mink—Hussey-O'Keefe ..Mar. 30
5206 A Perilous Journey—Ralston-Brady Apr. 5
5207 Fair Wind to Java—MacMurray-Ralston ...Apr. 28
5208 The Sun Shines Bright—Winninger-Whelan.May 2
5231 Iron Mountain Trail—Allen (54 m.) May 8
5242 Savage Frontier—Lane (54 m.) May 15
City that Never Sleeps—Young-Powers June 12

Twentieth Century-Fox Features

(444 W. 56*th* St., *New York* 19, N. Y.)

306 Niagara—Montroe-Cotten-Peters Feb.
308 Treasure of the Golden Condor—Wilde-Smith ..Feb.
309 The Silver Whip—Calhoun-Robertson Feb.
316 The Star—Davis-Hayden Feb.
305 Taxi—Dailey-Smith Mar.
317 Down Among the Sheltering Palms—
Lundigan-Greer Mar.
350 Call of the Wild—reissue Mar.
351 My Darling Clementine—reissue Mar.
313 Destination Gobi—Widmark Mar.
312 The President's Lady—Hayward-Heston Apr.
311 Call Me Madam—Merman—O'Connor Apr.
310 Tonight We Sing—Wayne-Pinza Apr.
319 The Desert Rats—James Mason May
315 Man on the Tight Rope—March-Grahame May
318 Titanic—Webb-Stanwyck May
314 Invaders from Mars—Hunt-Carter-Franz May
352 Gentleman's Agreement—reissue May
353 Snake Pit—reissue May
320 The Girl Next Door—Dailey-Haver June
321 Powder River—Calhoun-Calvet June
322 Pickup on South Street—Widmark-Peters June
355 Roadhouse—reissue July
354 Kiss of Death—reissue July
Inferno—Ryan-Lundigan-Fleming (3D) July
White Witch Doctor—Hayward-Mitchum July
The Glory Brigade—Mature July
The Kid from Left Field—Dailey-Bancroft July
307 The Farmer Takes a Wife—Grable-Robertson ...July
Gentlemen Prefer Blondes—Monroe-Russell ...Aug.
Sailor of the King—Hunter-Rennie Aug.

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

Limelight—Chaplin-Bloom Feb. 6
Magnetic Monster—Richard Carlson Feb. 18
Bandits of Corsica—Greene-Raymond Feb. 27
Moulin Rouge—Ferrer-Marchand Mar. 6
Bwana Devil—Stack-Britton Mar. 13
Golden Arrow—Meredith-Aumont Mar. 20
Son of the Renegade—Carpenter-Irving Mar. 27
Love Happy—reissue Apr. 15
Africa Screams—reissue Apr. 15
The Assassin—Todd-Bartok Apr. 22
That Man from Tangiers—Asther-Young May 8
Phantom from Space—Cooper-Anders May 15
Rough Shoot—McCrea-Keyes May 22
Raiders of the Seven Seas—Payne-Reed May 27
Volcano—Anna Magnani June 5
The Twonky—Conreid-Blondell June 10
Genghis Khan—Manuel Conde June 12
The Neanderthal Man—Shayne-Crane June 19
The Marshal's Daughter—all-star June 26

Universal-International Features

(445 *Park Ave., New York* 22, N. Y.)

310 Mississippi Gambler—Power-Laurie Feb.
311 Girls in the Night—Hardy-Holden Feb.
382 The Story of Mandy—British-made Feb.
382 The Penny Princess—British-made Mar.
308 City Beneath the Sea—Ryan-Quinn Mar.
312 Gunsmoke—Murphy-Cabot Mar.
313 Seminole—Hudson-Hale Mar.
314 Ma & Pa Kettle on Vacation—
Kilbride-Main Apr.
315 Desert Legion—Ladd-Dahl Apr.
316 Abbott & Costello Go to Mars Apr.
317 The Lone Hand—McCrea-Hale May
318 Law and Order—Reagan-Cabot May
319 It Happens Every Thursday—Young-Forsythe ..May
320 Column South—Murphy-Evans June
321 Take Me to Town—Sheridan-Hayden June
322 It Came from Outer Space (3D)—
Carlson-Rush June
323 A Queen is Crowned—Documentary June
324 Francis Covers the Big Town—O'Connor July
325 All I Desire—Stanwyck-Carlson July
326 The Great Sioux Uprising—
Chandler-Domergue-Bettger July
Thunder Bay—Stewart-Dru-Duryea Aug.
Forbidden—Curtis-Dru-Bettger Aug.
Abbott & Costello Meet Dr. Jekyll and Mr. Hyde—
with Boris Karloff Aug.
The Cruel Sea—British-made not set

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

209 April in Paris—Day-Bolger-Dauphin Jan. 3
210 Stop You're Killing Me—Crawford-Trevor ...Jan. 17
211 Man Behind the Gun—Scott-Wymore Jan. 31
212 The Jazz Singer—Thomas-Lee Feb. 14
213 I Confess—Clift-Baxter Feb. 28
214 She's Back on Broadway—Mayo-Cochrane ..Mar. 14
215 The Blue Gardenia—Baxter-Conte Mar. 28
216 Trouble Along the Way—Wayne-Reed Apr. 4
217 The System—Lovejoy-Weldon Apr. 18
218 House of Wax (3D)—Price-Lovejoy Apr. 25
219 By the Light of the Silvery Moon—
Day-MacRae May 2
220 The Desert Song—Grayson-MacRae May 30
The Beast of 20,000 Fathoms—
Christian-Raymond June 13
South Sea Woman—Lancaster-Mayo June 27
The Charge at Feather River—
Madison-Lovejoy (3D) July 11
The Diamond Queen—Lamas-Dahl July 25

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5607 Tito's Guitar—Favorite (reissue) (7 m.) ...Feb. 5
5954 Buddy Morrow & Orch.—
Thrills of Music (Reissue) (9½ m.) Feb. 12
5553 Candid Microphone No. 3 (10½ m.) Feb. 19
5608 Professor Tall and Mr. Small—
Favorite (reissue) (7½ m.) Feb. 26
5805 Trick-Shot Artists—Sports (9 m.) Feb. 26
5609 The Make Believe Revue—
Favorite (Reissue) (10 m.) Mar. 12
5856 Mickey Rooney—Then and Now—
Screen Snapshots (9½ m.) Mar. 19
5503 Little Boy with a Big Horn—
Jolly Frolic (7 m.) Mar. 26
5806 Legion at Bat—Sports (10 m.) Mar. 26
5610 King Midas Junior—
Favorite (reissue) (7 m.) Apr. 9
5857 Ha! Ha! Hollywood—
Screen Snapshots (9 m.) Apr. 23
5554 Candid Microphone No. 4 Apr. 30
5504 The Emperor's New Clothes—
Jolly Frolic (7 m.) Apr. 30
5955 Les Elgart & Orch.—
Thrills of Music (reissue) (10 m.) Apr. 30
5611 A Helping Paw—Favorite (reissue) (7 m.) .May 7
5807 World's Championship Rodeo—Sports May 21
5703 Safety Pin—Mr. Magoo May 21
5901 Beyond the Frontier—Topnotcher (10 m.) .May 28
5612 The Mad Hatter—Favorite (reissue) (7 m.) .May 28
5956 Shorty Sherock & Orch.—
Thrills of Music (reissue) (8½ m.) June 4
5555 Candid Microphone No. 5 June 11
5808 The Babe Didrikson Story—Sports June 18
5859 Hollywood's Pair of Jacks—Screen Snap. ..June 18
5613 Mother Hen's Holiday—
Favorite (reissue) (7 m.) June 18
5505 Christopher Crumpet—Jolly Frolic (7 m.) ..June 25
5902 This is Versailles—Topnotcher June 25

Columbia—Two Reels

5404 Up in Daisy's Penthouse—
Stooges (16½ m.) Feb. 5
5424 Gum Shoes—Favorite (reissue) (21 m.) Feb. 19
5140 The Secret Code—Serial (15 ep.) Feb. 19
5405 Booty & the Beast—Stooges (16½ m.) Mar. 5
5425 Woo, Woo!—Favorite (reissue) (16 m.) ...Mar. 12
5435 Yumpin' Yiminy—
Favorite (reissue) (17 m.) Mar. 19
5406 Loose Loot—Stooges (16 m.) Apr. 2
5414 Spies & Guys—Joe Besser (16½ m.) Apr. 9
5426 Calling All Fibbers—
Vera Vague (reissue) (16½ m.) Apr.16
5407 Tricky Dicks—Stooges (16 m.) May 7
5415 He Popped His Pistol—Joe Besser (16 m.) .May 14
5160 The Lost Planet—serial (15 ep.) June 4
5416 Love's A Poppin'—Andy Clyde June 11

Metro-Goldwyn-Mayer—One Reel

S-455 The Mosconi Story—Pete Smith (10 m.) ..Feb. 7
S-456 Aquatic Kids—Pete Smith (8 m.) Feb. 14
W-463 Tee for Two—Cartoon (reissue) (7 m.) .Feb. 14
W-439 Jerry and Jumbo—Cartoon (7 m.) Feb. 21
W-440 Cobs and Robbers—Cartoon (6 m.) Mar. 14
W-441 Johann Mouse—Cartoon (8 m.) Mar. 21
W-464 Quiet Please—Cartoon (reissue) (8 m.) ..Mar. 28
T-415 Beautiful Bavaria—Traveltalk (9 m.) Apr. 4
W-442 Little Johnny Jet—Cartoon (7 m.) Apr. 18
S-457 Travel Quiz—Pete Smith (9 m.) Apr. 25
W-443 That's My Pup—Cartoon (7 m.) Apr. 25
W-465 Red Hot Riding Hood—
Cartoon (reissue) (7 m.) May 2
T-416 Johannesburg - City of Gold—
Traveltalk (8m.) May 16
W-444 Heir Bear—Cartoon (6 m.) May 30
S-458 The Postman—Pete Smith (10 m.) May 30
W-445 TV of Tomorrow—Cartoon June 6
T-417 Delightful Denmark—Traveltalk June 27
W-466 Flirty Birdy—Cartoon (reissue) July 4

Paramount—One Reel

M12-4 Animal Hotel—Topper (10 m.) Feb. 6
B12-2 Frightday the 13th—Casper (7 m.) Feb. 13
H12-2 Of Mice & Magic—
Herman & Catnip (7 m.) Feb. 20
R12-6 Sport Car Racing—Sportlight (9 m.) Feb. 27
P12-3 Starting from Hatch—Noveltoon (7 m.) .Mar. 6
B12-3 Spook No Evil—Casper (7 m.) Mar. 13
K12-4 High School Hi-jinks—Pacemaker (10 m.) .Mar. 20
E12-2 Child Sockology—Popeye (6 m.) Mar. 27
X12-3 Philharmaniacs—Kartune (7 m.) Apr. 3
R12-7 The Wizard of Clubs—Sportlight (9 m.) .Apr. 10
P12-4 Winner by a Hare—Noveltoon (6 m.) ...Apr. 17
M12-3 Horse & Buggy Days—Topper (10 m.) ...Apr. 24
M12-5 There He Goes Again—Topper (10 m.) ..May 1
R12-8 Sporting British West Indies—
Sportlight (9 m.) May 1
X12-4 Aero-Nutics—Kartune (7 m.) May 8
H12-3 Herman the Catoonist—
Herman & Katnip (7 m.) May 15
E12-5 Popeye's Mirthday—Popeye (6 m.) May 22
B12-4 North Pal—Casper (7 m.) May 29
M12-6 Bear Crazy—Topper (10 m.) May 29

RKO—One Reel

34311 Fighting Fins—Sportscope (8 m.) Feb. 6
34212 Mountain Movers—Screenliner (9 m.) Feb. 20
34312 Seaside Sports—Sportscope (8 m.) Feb. 27
34213 Britain's Skyblazers—Screenliner (8 m.) .Mar. 13
34106 Father's Day Off—Disney (7 m.) Mar. 28
34313 Quebec Camera Hunt—Sportscope (8 m.) .Mar. 20
34107 The Simple Things—Disney (7 m.) Apr. 18
34108 For Whom the Bulls Toil—Disney (7 m.) .May 9
34109 Fountain of Youth—Disney (6 m.) May 30
34110 Father's Week End—Disney (7 m.) June 20
34111 How to Dance—Disney July 11
34112 The New Neighbor—Disney Aug. 1

RKO—Two Reels

32901 Bear Country—True-Life (33 m.) Feb. 20
33107 Transatlantic Hop—Special (15 m.) Feb. 27
33603 And Baby Makes Two—Gil Lamb (16 m.) .Feb. 27
33402 Half Dressed for Dinner—
Newlyweds (15 m.) Mar. 6
33604 Pardon My Wrench—Gil Lamb (16 m.) ..Mar. 13
33109 Tower of Destiny—Special May 22
33108 Escape to Freedom—Special (15 m.) Mar. 27
32801 Alaskan Eskimo—People & Places (27 m.) .Apr. 10
33801 Basketball Highlights—Special (15 m.) ...Apr. 17

Republic—One Reel

9221 Washington—City of Destiny—
This World of Ours (9 m.) Apr. 1
9222 Singapore—This World of Ours (9 m.) ...June 1

Republic—Two Reels

5283 Jungle Drums of Africa—Serial (12 ep.) ...Jan. 21
5268 Enemies of the Universe—
Commando Cody (30 m.) Mar. 28
5269 Atomic Peril—Commando Cody (30 m.) ..Mar. 28
5284 Return of Capt. Marvel—Serial (12 ep.)
reissue (*formerly titled "Adventures of Capt. Marvel"*) Apr.
5270 Cosmic Vengeance—
Commando Cody (30 m.) Apr. 28
5271 Nightmare Typhoon—
Commando Cody (30 m.) May 28
Canadian Mounties vs. Atomic Invaders—
serial (12 ep.) July

Twentieth Century-Fox—One Reel

5303 Hair Cut-Ups (Talk. Magpies)—Terry. (7 m.) .Feb.
5304 Wise Quacks (Dinky)—Terrytoon (7 m.) Feb.
5328 Slap Happy Hunters—Terry. (reissue) (7 m.) .Feb.
3301 Gridiron Goliaths—Sports (10 m.) Feb.
6301 Breath of Disaster—See It Happen (10 m.) Feb.
5305 Mouse Meets Bird (Little Roquefort)—
Terrytoon (7 m.) Mar.
5306 Snappy Snapshots (Terry Bears)—
Terry. (7 m.) Mar.
5307 Hero for a Day (Mighty Mouse)—
Terry. (7 m.) Mar.
6302 Epic Drama—See It Happen (10 m.) Mar.
5308 Pill Peddlers (Talk Magpies)—Terry. (7 m.) .Apr.
5309 Featherweight Champ (Dinky)—Terry. (7 m.) .Apr.
5329 Happy Circus Days—Terry. (reissue) (7 m.) .Apr.
5310 Playful Puss (Little Roquefort)—
Terrytoon (7 m.) May
5311 Plumber's Helpers (Terry Bears)—
Terrytoon (7 m.) May
5330 Neck and Neck—Terrytoon (reissue) (7 m.) ..May
5312 Hot Rods (Mighty Mouse)—Terry. (7 m.) June
5313 Ten Pin Terrors (Talk, Magpies)—
Terrytoon (7 m.) June
5314 The Orphan Egg (Dinky)—Terry. (7 m.) June
5315 Friday the 13th (Little Roquefort)—
Terrytoon (7 m.) July
5316 When Mousehood Was in Flower
(Mighty Mouse)—Terrytoon (7 m.) July
5317 Open House (Terry Bears)—Terry. (7 m.) ...Aug.
5318 Bargain Daze (Talk. Magpies)—Terry. (7 m.) .Aug.

Universal—One Reel

8322 What's Sweepin'?—Cartune (7 m.) Jan. 19
8342 Get a Horse—Variety View (9 m.) Feb. 9
8343 Sky Police—Variety View (9 m.) Mar. 9
8323 The Dog that Cried Wolf—Cartune (7 m.) .Mar. 23
8324 Bucaneer Woodpecker—Cartune (7 m.) ..Apr. 20
8344 Deadly Drums—Variety View (10 m.) May 4
8325 Mouse and the Lion—Cartune (6 m.) May 11

Universal—Two Reels

8203 World's Most Beautiful Girls—
Special (17 m.) Feb. 1
8365 The Po River Valley—
Earth and its People (20 m.) Feb. 23
8304 Andy Russell and Della in Houseparty—
Musical (15 m.) Mar. 12
8201 Out of the Earth—Special (18 m.) Mar. 22
8366 Sheep Ranch Country—
Earth and its People (20 m.) Mar. 23
8305 Les Brown and his Orchestra in Crazy Frolic—
Musical (19 m.) Apr. 9
8367 Cross Section of Central America—
Earth and its People (21 m.) Apr. 20
8306 Harry James & His Music Makers—
Musical (14 m.) May 7
8368 Factories, Mines and Waterways—
Earth and its People (21 m.) May 18
8307 Music on the Double—Musical (18 m.) May 28
8369 British Trade & Industry—
Earth and its People June 15
8370 Farmer-Fisherman—Earth and its People ...July 13
8371 The Lumber States—
Earth and its People Aug. 10

Vitaphone—One Reel

9729 Upswept Hare—Bugs Bunny (7 m.) Mar. 14
9307 Country Mouse—
Hit Parade (reissue) (7 m.) Mar. 14
9405 So You Want to Learn to Dance—
Joe McDoakes (10 m.) Mar. 28
9712 A Peck o'Trouble—Merrie Melody (7 m.) ..Mar. 28
9713 Fowl Weather—Merrie Melody (7 m.) Apr. 4
9506 Cheyenne Days—Sports Parade (10 m.) ...Apr. 4
9308 Little Dutch Plate—
Hit Parade (reissue) (7 m.) Apr. 11
9602 No Adults Allowed—Novelty (10 m.) Apr. 11
9714 Muscle Tussle—Merrie Melody (7 m.) Apr. 18
9804 Ozzie Nelson & His Orch.—
Melody Master (10 m.) Apr. 18
9728 Southern Fried Rabbit—Bugs Bunny (7 m.) .May 2
9309 Ain't That Ducky—
Hit Parade (reissue) (7 m.) May 2
9715 Ant Pasted—Merrie Melody (7 m.) May 9
9507 Yo Ho Wonder Valley—
Sports Parade (10 m.) May 9
9716 Much Ado About Nutting—
Merrie Melody (7 m.) May 23
9404 So You Want a Television Set—
Joe McDoakes (10 m.) May 23
9717 There Auto Be a Law—Looney Tune (7 m.) June 6
9805 Vincent Lopez & Orch.—
Melody Master (10 m.) June 6
9310 Mighty Hunters—
Hit Parade (reissue (7 m.) June 16
9729 Hare Trimmed—Bugs Bunny (7 m.) June 20
9606 Head Over Heels—Novelty (10 m.) June 20
9718 Tom-Tom Tomcat—Merrie Melody (7 m.) ..June 27
9508 Desert Killer—Sports Parade (10 m.) June 27
9719 Wild Over You—Looney Tune (7 m.) July 11
9311 The Fighting 69½—
Hit Parade (reissue) (7 m.) July 11
9720 Duck Dodgers in the 24½ Century—
Merrie Melody (7 m.) July 25
9509 Ride a White Horse—Sports Parade (10 m.) July 25
9312 Sniffles Takes a Trip—
Hit Parade (reissue) (7 m.) Aug. 1
9406 So You Love Your Dog—
Joe McDoakes (10 m.) Aug. 1
9730 Bully for Bugs—Bugs Bunny (7 m.) Aug. 8
9607 The Spirit of West Point—Novelty (10 m.) .Aug. 8
9510 A Danish Sport Delight—
Sports Parade (10 m.) Aug. 15
9721 Plop Goes the Weasel—Looney Tune (7 m.) .Aug. 22
9806 Spade Cooley Band—
Melody Master (10 m.) Aug. 22
9722 Cat-Tails for Two—Merrie Melody (7 m.) .Aug. 29
9313 Wacky Wild Life—
Hit Parade (reissue) (7 m.) Aug. 29

Vitaphone—Two Reels

9004 Flag of Humanity—Special (19 m.) Jan. 24
9005 Thar She Blows—Special (18 m.) Mar. 7
9104 Star in the Night—Featurette (20 m.) Mar. 21
9006 Under the Little Big Top—Special (16 m.) .Apr. 25
9105 Plantation Melodies—Featurette (20 m.) ..May 16
9007 America for Me—Special May 30
9008 Where the Trade Winds Play—Special July 4
9106 They Gave Us Wings—Featurette July 18

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

276 Wed. (E) ..May 20
277 Mon. (O) ..May 25
278 Wed. (E) ..May 27
279 Mon. (O) ..June 1
280 Wed. (E) ..June 3
281 Mon. (O) ..June 8
282 Wed. (E) ..June 10
283 Mon. (O) ..June 15
284 Wed. (E) ..June 17
285 Mon. (O) ..June 22
286 Wed. (E) ..June 24
287 Mon. (O) ..June 29
288 Wed. (E) ..July 1

Paramount News

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80 Sat. (E) May 23
81 Wed. (O) ...May 27
82 Sat. (E) May 30
83 Wed. (O) ...June 3
84 Sat. (E) June 6
85 Wed. (O) ...June 10
86 Sat. (E) June 13
87 Wed. (O) ...June 17
88 Sat. (E) June 20
89 Wed. (O) ...June 24
90 Sat. (E) June 27
91 Wed. (O) ...July 1

Warner Pathe News

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82 Mon. (E) ...May 25
83 Wed. (O) ...May 27
84 Mon. (E) ...June 1
85 Wed. (O) ...June 3
86 Mon. (E) ...June 8
87 Wed. (O) ...June 10
88 Mon. (E) ...June 15
89 Wed. (O) ...June 17
90 Mon. (E) ...June 22
91 Wed. (O) ...June 24
92 Mon. (E) ...June 29
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Fox Movietone

43 Friday (O) ..May 22
44 Tues. (E) ...May 26
45 Friday (O) ..May 29
46 Tues. (E) ...June 2
47 Friday (O) ..June 5
48 Tues. (E) ...June 9
49 Friday (O) ..June 12
50 Tues. (E) ...June 16
51 Friday (O) ..June 19
52 Tues. (E) ...June 23
53 Friday (O) ..June 26
54 Tues. (E) ...June 30
55 Friday (O) ..July 3

Universal News

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467 Tues. (O) ..May 26
468 Thurs. (E) .May 28
469 Tues. (O) ..June 2
470 Thurs. (E) .June 4
471 Tues. (O) ..June 9
472 Thurs. (E) .June 11
473 Tues. (O) ..June 16
474 Thurs. (E) .June 18
475 Tues. (O) ..June 23
476 Thurs. (E) .June 25
477 Tues. (O) ..June 30
478 Thurs. (E) .July 2

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FACTS YOU NEED ABOUT THE EXTRA DIMENSION PICTURES

As every one of you no doubt knows, the Hollywood producers have failed to get together to accept a standard of measurements for the extra-dimension pictures they are now producing, or plan to produce in the future. But so far as you, the exhibitor, is concerned, the problem of standardization does not exist, for you can solve it right in your own projection room. All you require, in addition to a wide screen, is the aperture plates of the different aspect ratios selected by the producers and a few extra objective lenses. If you are to show Paramount pictures, for example, you slip into the projector the aperture plate that fits the aspect ratio of the Paramount pictures and an objective lens that will give you the proper picture width.

It will be expensive for you to have several objective lenses to fit the pictures of each and every company, for these lenses cost a great deal of money, but the purchase of such lenses can be held down to a minimum, as will be explained later in this article.

Your first consideration, of course, should be to install a screen that will enable you to show the pictures produced by any system, whether third dimension, wide-screen or even standard. Such a screen should be of a design, width and quality that would permit also successful showings of pictures made in the 20th Century-Fox CinemaScope process, for this process, of all the wide-screen processes thus far demonstrated, appears to be the most likely to win public acceptance. Moreover, a continuous flow of CinemaScope pictures is in the offing, for, in addition to the program of CinemaScope pictures being produced by 20th-Fox, several other companies, including MGM, Allied Artists and a number of independents have scheduled pictures to be made in this process. Consequently, money spent on a screen that cannot accommodate CinemaScope pictures may very well be wasted.

Let me now give you the measurements of each of the aperture plates that may be put on the projector for showing the different types of wide-angle pictures:

CinemaScope

The CinemaScope aspect ratio now is 2.55 to 1, which is a change from the 2.66 to 1 that it was. And the opening of the aperture plate, expressed in decimals, is .912" wide by .715" high.

If these measurements do not conform to the size of the picture on the screen, which picture is two feet and fifty-five hundreds of a foot wide for each foot in height, it is because the ultimate CinemaScope screen image is governed by the system's anamorphic projection lens, which restores to its proper proportions an image previously distorted through compression onto 35 mm. film of wide-angle scenes. ("Anamorphic," from the Greek, means "reshaping" or "reconstructing.")

The anamorphic lens is attached in front of the objective lens on the projector's head, either by screwing it into the opening or by attaching two rods on the outside of the head and inserting the anamorphic lens, then setting the lens and holder into the two rods. The anamorphic lens fits snugly against the objective lens.

When ordering the anamorphic lens, the "throw," that is, the distance from the projector to the screen, should be given so that the anamorphic lens may be pre-set.

Bear in mind that, in the CinemaScope system, the old objective lens is not discarded — it is left on the projector. You first focus the objective lens with the anamorphic lens. You then put the anamorphic lens on to the projector and check its focus with a small focusing ring that is attached to the lens for the purpose. You then tighten the front ring of the lens, which is a locking ring.

In viewing the picture on the screen, the projectionist should be sure that the horizontal lines are absolutely straight. The anamorphic lens can be twisted to straighten out the horizontal lines. From then on, any small adjustment needed for focusing can be done by just focusing the objective lens.

If these instructions are not readily understood, you must remember that, in installing the system, the 20th Century-Fox engineers will make things clear to you.

CinemaScope is the only wide-screen system that retains the old objective lens.

The MGM System

The aspect ratio MGM is using for its wide-angle pictures is 1.75 to 1. Under such a ratio, the picture will be one foot and nine inches wide for every foot in height.

The opening of the aperture plate of the projectors that will show the MGM pictures is .825" wide by .471" high.

To obtain the size of picture desired, you naturally have to have the right focal length lens. This may be obtained by multiplying the "throw" (that is, the distance from the objective lens on the projector to the screen) by .825" and dividing by the size of the picture desired.

If the throw is, for instance, 120 feet and you desire a 40-foot wide picture, you must multiply 120 x .825 and divide by 40. Thus the focal length of the lens will be .2475"; or approximately 2½".

The height, of course, takes care of itself.

Universal-International

The aspect ratio Universal is using for its wide-screen presentations is at present 1.85 to 1; that is, one foot and eighty-five hundreds of a foot for every foot in height.

On this ratio, the opening of the aperture plate that should be fitted on the projector for the showing of Universal pictures is .825" wide by .446" high.

To find the focal length of the lens you need, multiply the "throw" by .825" and divide by the width of the picture you want. Assuming that your "throw" is 140 feet and you want a picture forty-five feet wide, follow the following formula: 140 x .825 and divide the result by 45. You will then get slightly more than 2.56" But since the lenses do not come in all kinds of focal fractions, you will have to select a 2½" lens. This will give you a picture slightly wider than 46 feet.

Universal has another aspect ratio — 2 to 1; that is, the picture will be two feet wide for every foot in height. If the picture desired under this raio is forty feet wide, the height will be twenty feet; that is, when this system is adopted.

Paramount

The Paramount aspect ratio is 1.66 to 1. That is, the Paramount wide-screen pictures will be one foot and sixty-six hundreds of a foot wide for every foot in height.

According to its engineer, the opening of the aperture

(Continued on back page)

"Sangaree' with Fernando Lamas, Arlene Dahl and Patricia Medina

(*Paramount, May; time, 94 min.*)

Being the first third-dimension picture released by Paramount, this romantic Technicolor melodrama undoubtedly will draw an extra measure of attention by reason of the special exploitation efforts that will be put behind it. As an entertainment, however, the general run of audiences will find it no more than fair. The trouble with the story, which is set in Georgia in 1781, during the post-Revolutionary period, is that it is weighed down by seemingly unnecessary and somewhat complicated sub-plots, which serve to diminish rather than heighten one's interest in the proceedings. Another drawback is the excessive dialogue, which serves to slow down the movement considerably. There are some "hot" love scenes and several exciting action sequences, but these are not enough to overcome the weaknesses in a story that "wanders all over the lot." The acting is competent enough, considering the limitations of the script, but the direction is ordinary. From the technical point of view, the 3-D photography is pretty good. The sets, however, appear elongated. The production values are excellent, and so is the color:—

Fernando Lamas, a young doctor and son of an identured servant, reluctantly accedes to the dying request of Lester Matthews, his wealthy friend and benefactor, that he take over the management of Sangaree, his huge plantation on the outskirts of Savannah, and that he set up free clinics, schools for the children of slaves and identured servants, and pay wages to them so that they may buy their freedom. Tom Drake, Matthews' son, a doctor himself, is pleased with the terms of his father's will, but Arleen Dahl, his spirited sister, resents Lamas' taking over and determines to fight him with the help of John Sutton, her fiance, and Francis L. Sullivan, Sutton's father, a pompous physician. She disguises herself as a servant to spy on Lamas, but he sees through her game and routs her with a passionate kiss. After taking over his duties, Lamas finds himself romantically pursued by Patricia Medina, Drake's voluptuous wife, but he turns down her advances. He meets Sutton and Sullivan, who treat him with contempt, and Charles Korvin, a suave Frenchman. Patricia, who hated Arleen, warns Lamas that Korvin is in reality a pirate who had been harassing shipping along the coast, and hints that Arleen and Sutton are secretly in league with him. In the events that follow, Lamas defeats Arleen's legal efforts to break her father's will, bests Sutton in a tavern brawl, and wins out over Sullivan in an election for city health officer. By this time Arleen falls in love with Lamas and breaks her engagement to Sutton. Their happiness is shortlived when Lamas, through Willard Parker, the local newspaper editor, discovers that a ship carrying the plantation's goods is being betrayed into the hands of the pirate, and suspicion points to Arleen. He thwarts the plot but remains bitter at Arleen. While searching for the source of several cases of plague in Savannah, Lamas traces it to Sullivan's warehouse, where he finds a fortune in pirated goods. He then discovers that Sutton, not Korvin, is the pirate, and that Patricia had been the informer; as Sutton's secret partner, she had hoped to gain control of the plantation. It ends with Patricia dying of the plague after killing Sutton, and with Arleen and Lamas reunited.

It was produced by William H. Pine and William C. Thomas, and directed by Edward Ludwig, from a screen play by David Duncan, based on the novel by Frank G. Slaughter.

Adult fare.

"Phantom from Space" with Ted Cooper, Rudolph Anders and Noreen Nash

(*United Artists, May 15; time, 72 min.*)

Although it is given more to talk than to action, "Phantom from Space" is imaginative enough to get by with the undiscriminating science-fiction fans on the lower half of a double bill. As in most pictures of this type, the story is fantastic, but it develops in a fairly intriguing way the idea of a visitor from outer space whose invisibility confounds the authorities and scientists who seek to apprehend him for two murders. In a way, the story is a science-fiction variation of the "Invisible Man" theme, with trick photography employed to make different objects move about without the presence of a person. It is not until the closing scenes that the "phantom" becomes visible to the audience; until then, one is held in a fair degree of suspense because of his danger to others while in his invisible state. The direction and acting are adequate, and the production values modest. No one in the cast means anything at the box-office, but the title is good, offering the exploitation-minded exhibitor an opportunity to give the picture a boost.

The story opens with radar equipment from northern Alaska to Southern California picking up a strange object traveling at better than 5,000 miles per hour and landing somewhere in the vicinity of Santa Monica. While Government men headed by Ted Cooper seek to find the cause of radio and television disturbances in the area, they come across an hysterical woman who tells them that her husband, with whom she had been picnicing, had been murdered by a man wearing a weird suit and helmet but with no face. A second murder by the mysterious character brings the police, headed by Harry Landers, into the investigation. Rudolph Anders, a scientist, and Noreen Nash, his laboratory assistant, are called into the case, and with the aid of a Geiger counter they manage to track down the character in the vicinity of an industrial plant. Trapped, the character, who proves to be invisible, escapes capture by leaving his suit and helmet behind. The suit and helmet are taken to the laboratory, where tests indicate that its wearer was a visitor from outer space. While Noreen is alone in the laboratory, the invisible character enters, makes known his presence to her, and indicates that he needs the helmet to remain alive in the earth's atmosphere. Noreen's screams bring the others to her aid and frighten off the phantom. Now aware that he would make a desperate effort to regain the helmet, Cooper and Landers set up an elaborate scheme to trap him. This move develops into a chase that leads to the top of a planetarium, where the authorities, by means of ultra-violet ray lights, make the phantom visible to them. Exhausted by the chase and by the lack of his special helmet, the phantom falls to the floor and, before the eyes of his pursuers, disintegrates into the atmosphere.

It was produced and directed by W. Lee Wilder, from a screenplay by Bill Raynor and Myles Wilder.

Suitable for all.

WISE WORDS OF CAUTION

Commenting on the stiff terms that are being demanded by the distributors for their third-dimension pictures, and on the public's reaction to such pictures, Wilbur Snaper, National Allied's president, made this significant remark in his talk before the recent annual convention of the Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota and Mid-Central:

"They'll come once, maybe twice. But, brother, watch out for that third time!"

From reports that are reaching this paper, Mr. Snaper's words of caution are well taken. These reports indicate, to no one's surprise, that the sensational business done by the theatres with their first 3-D presentation, such as "Bwana Devil," was due mainly to the novelty of the process and the attendant publicity. Many exhibitors who have followed "Bwana Devil" with Columbia's 3-D production of "Man in the Dark" report that the returns on that picture are no more than fair.

All this indicates that, unless you happen to be the first in your territory to show a 3-D picture, the novelty of such pictures is wearing off and is no longer important enough to induce patrons to plunk down an advanced admission price, which you must charge if you go for the high rental terms demanded by the distributors.

At least five or six more third-dimension features will be put in release by the distributors within the next month, and you may be sure that the pressure will be put on for hiked rentals and admission prices, based on the outstanding business enjoyed by the first of the 3-D films. If you go for such a deal, you had better be prepared for strong public resistance, unless, of course, the picture is really an outstanding entertainment. Of the unreleased 3-D pictures that have thus far been shown to the trade, not one, in the opinion of this paper, is of a caliber that rates an advanced admission price.

To repeat what Wilbur Snaper said: "They'll come once, maybe twice. But, brother, watch out for that third time!"

* * *

Other wise words of caution on the subject of high rental terms and advanced admissions for 3-D pictures are contained in a recent organizational bulletin of Allied of Iowa, Nebraska and Mid-Central. Charlie Jones, secretary of the organization, had this to say:

"Initial reports on Warner's 'House of Wax' are much more sensational than those on 'Bwana Devil.' All these are from coastal or large city houses. One thing to remember about these early reports are that they all come from cities where the theatre discourages children's attendance and played at enormously high prices. Your price structure, your value placed on *family* trade and the high percentage paid for the picture will have lots of bearing on whether or not you, too, can show the kind of take that these early reports in the trade papers appear to be for the big boys."

ANOTHER STRONG ARGUMENT AGAINST 3-D FILMS

In the aforementioned organizational bulletin of Allied of Iowa, Nebraska and Mid-Central, Charlie Jones had this to say on the subject of polaroid glasses for children:

"We'll bet a cigar box full of carbon stubs that, once we start getting a supply of 3-D pictures, and the novelty wears off, the theatres catering to family trade hears nine thousand complaints a week about how the kids can't wear the specs, that they lose them, or that Mom and Dad have to keep showing them how to wear them and keep them on. There will be some new wards opened in all the mental hospitals reserved for exhibitors only. To stay sane, to stay open, and to stay in the black, we still insist that any new system of projecting pictures has to be one without glasses that can be bought by the average small theatre without plunging into a new debt that is almost as big as his orginal equipment cost."

Still another argument that Charlie Jones might have cited is the fact that absolute precision and accuracy must be maintained in both the production and projection of 3-D pictures in order to attain a stereoscopic film that will not be distorted or cause the viewer to suffer severe eye-strain. Since none of the 3-D pictures that have thus far been shown to the trade has succeeded in completely eliminating distortion or eye-strain (photography faults that cannot be corrected even by perfect projection), an exhibitor may very well endanger his children's attendance if some of the youngsters leave the theatre with a headache. The affected children's parents will not only keep them from attending 3-D films but will also spread the word to other parents.

CORRECTION

The running time of Columbia's 3-D production of "Fort Ti," which was reviewed in the May 16 issue, is seventy-three minutes. This is the actual running time on the screen, exclusive of any intermissions.

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plate wil be anywhere from .800" to .825" wide, by .470" to .500" high.

Taking as a basis .825" as the width, the height, on the ratio of 1.66 to 1, should be .497.

To find the focal length of the lens that will give you the right width picture, you may proceed as in the case of either MGM or Universal-International — multiply the "throw" by .825" and divide by the width of the picture desired.

In a 40-foot wide picture, the height, at the ratio of .825" to .497", will be 24 feet. Just multiply the width of the picture by .497" and divide by .825".

Columbia

The Columbia aspect ratio is 1.85 to 1.

The measurements of the aperture plate that will show its regular picture are those of the Academy — that is, .825" wide by .600" high.

The aperture plate for its wide-screen pictures, however, is .825" wide by .462" high. On these measurements a 40-foot wide picture will be 22.40 feet high.

This week Columbia announced that its future releases are being prepared so that they may be shown on wide screens up to an aspect ratio of 1.85 to 1. This means that the aperture plates required for either the MGM, Paramount or Universal-International wide-screen pictures could be utilized for the Columbia pictures.

Warner Brothers

Although Warner Brothers, too, has announced the development of a wide-screen system, it has not yet given out information on either its aspect ratio or the opening of the aperture plates of the projectors that will show its pictures.

No information is available on the other companies as yet. When it is given out, you will be advised.

* * *

As said before, you can take care of standardization by having a supply of the correct aperture plates required for the pictures produced in the different aspect ratios. In addition, you will require an objective lens for each of the wide-screen systems so that you may screw it on the projector to obtain the right width picture.

Since the requirement of an objective lens for each of the wide-screen systems will cost a great deal of money, you can eliminate the purchase of many lenses by using only one for the pictures of most producers. For instance, if you should purchase an objective lens for the showing of Paramount pictures, you may use the same lens for the showing of MGM and Universal-International pictures. The MGM and U-I pictures will, in such a case, be smaller than their intended aspect ratios, but the smallness will not be significant enough to do any harm.

20th Century-Fox's CinemaScope is the only wide-screen system for which you will require a standing objective lens, because of the use of the anamorphic lens. But even then you may make arrangements to use the objective lens that is required for CinemaScope pictures for the projection of pictures made in other wide-screen processes. Each exhibitor will have to make a study of the problem by obtaining information from the 20th Century-Fox engineers.

Third Dimension Pictures

The aspect ratio of third-dimension pictures, whether wide-screen or regular, is the same with each company as that used in the showings of pictures that do not require polaroid glasses.

But before you can show 3-D pictures, I am sure you know of the changes you must make in your projection booth, for the tradepapers and exhibitor bulletins have advised the theatre owners of such changes.

Here is a summary of them, without going into details:

Interlocking of projectors, with an arrangement whereby they may be unlocked for use when other pictures are shown.

Large magazines so that the full picture may be shown with no more than one or two intermissions.

Rewinds for the large reels.

A new screen (This matter has been dealt with earlier in the article.)

Carbon travel.

An additional generator if the old generator cannot take the new load.

Stepping up the current to cover the loss of light due to the filter and the polaroid glasses.

Fast projector lenses.

It is assumed that the engineers of the company that will install the third-dimension systems will instruct your projectionist on all these details.

Stereophonic Sound

According to the investigation made by this writer, it is not absolutely necessary for small theatres to have stereophonic sound. The exhibitor may still be able to use his old sound-projection system and obtain fine results. All he will lose will be anywhere from five to ten per cent efficiency — hardly enough to warrant the expense of a new sound system. By utilizing the old sound-projection system the saving will be so big that it behooves an exhibitor to give this matter his careful personal study.

In the event you retain the old sound-projection system, you will have to install on your projector the sound box through which the different sound channels may be directed. This is particularly necessary in the case of CinemaScope pictures, which employ four sound tracks.

In the event that you decide to have a stereophonic sound system installed, you should insist that only dynamic cone speakers be used because of the fact that such speakers give out clear and crisp sound, whereas the horns give out a dull sound.

These views are presented to you for whatever they are worth. In any event, they should form the basis of your study if you contemplate installing a system that will enable you to show the new type pictures, no matter whether wide-screen or 3-D, along with the standard type pictures.

AN IMPORTANT SURVEY

With the industry as a whole faced with many major decisions because of the current interest in the new forms of motion picture entertainment, the Society of Motion Picture and Television Engineers announced this week that it is undertaking an immediate nationwide survey of motion picture theatres in order to help the industry base its decisions on facts that are not now available. The purpose of the survey is to secure information on seating areas, projection distance and permissible screen sizes in a large cross section of American theatres.

Requested by a group of industry delegates who attended the SMPTE Los Angeles convention four weeks ago, and endorsed by the Motion Picture Research Council, the study will furnish theatre owners, equipment manufacturers, dealers, architects and the producing companies with essential data on auditorium limitations to theatre screen dimensions.

Altec Service Company and RCA Service Company will cooperate with exhibitors and SMPTE in securing theatre technical information. Also expected to participate are Allied States Association of Motion Picture Exhibitors, Theatre Owners of America, Metropolitan Motion Picture Theatre Owners Association, Independent Theatre Owners Association of New York, Theatre Equipment Dealers Association, Theatre Equipment and Supply Manufacturers' Association and the National Theatre Supply Company.

When the survey is completed, the final report will be furnished to every theatre that has participated, to all SMPTE members and to all equipment people who express an interest. Copies of the official questionnaire are now being furnished to exhibitor associations for distribution to their members and also directly to several hundred unaffiliated theatre owners. Copies of the questionnaire will be mailed to anyone, theatre owner or not, upon request to Henry Kogel, Staff Engineer, Society of Motion Picture and Television Engineers, 40 West 40th Street, New York 18, N. Y.

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SETTING THE RECORD STRAIGHT WITH FACTS

In testifying before the Senate Small Business subcommittee several weeks ago, Austin C. Keough, Paramount's general counsel, lashed out at National Allied for rejecting the distributors' proposed arbitration plan, labeling the rejection as "an astounding performance" because Abram F. Myers, Allied board chairman and general counsel, had known from the start of the arbitration negotiations that the distributors were unwilling to arbitrate film rentals. Keough added that "it came as a shock" when Allied used the exclusion of film rentals to "summarily reject" the proposed arbitration plan. In general, Keough's testimony was designed to leave the subcommittee with the impression that the proposed arbitration plan offered the industry an opportunity for settlement of many trade disputes, but that Allied was blocking it solely on the issue of film rentals.

In a 27-page supplemental statement submitted to the subcommittee last week, Myers, referring to Keough's testimony as "inaccurate" and "misleading," tears down his arguments, not by exaggerated statements, such as the distributor witnesses have made during the hearings, but by facts and logic.

"It is particularly important," Myers told the subcommittee, "that misleading statements and false implications in Keough's testimony in regard to arbitration be corrected and that serious omissions in his testimony be supplied, in view of Chairman Schoeppel's declared interest in arbitration, and Zimmerman's characterization of Keough as the best qualified witness on the subject. Whatever may be the merits of arbitration as a solution of some of the minor problems described by certain of the exhibitor witnesses, it does not and cannot reach to the major problems to which I have referred; and it would be a calamity if the Senate Select Committee on Small Business or the Attorney General of the United States should postpone remedial action in regard to those major problems and relegate the exhibitors to another Panmunjom conference on arbitration."

Documenting his remarks with letters, bulletins and pamphlets marked as exhibits, Myers, under the heading of "Why the Arbitration Negotiations Failed," reviewed the events leading up to the negotiations and pointed out that, in exploring the possibility of setting up an effective arbitration system, he had been assured by Spyros P. Skouras, president of 20th Century-Fox, that he (Skouras) favored the arbitration of film rentals. Myers then offered documentary proof that, before Eric Johnston issued an invitation to Allied to join the industry arbitration conference, the president of every film distributing company had received from him (Myers) a copy of an arbitration plan adopted by Allied, together with a letter that made it unmistakably clear that no plan that excluded film rentals as a subject of arbitration could be accepted by Allied.

After citing other evidence proving that Allied at all times insisted upon all-inclusive arbitration, and after quoting from a letter in which Mr. Skouras admitted that he had told him that he favored the arbitration of film rentals, Mr. Myers had this to say to the subcommittee:

"Keough gained trade paper headlines by his sententious remark that 'it came as a shock' when Allied rejected the Keough-Schimel draft — that it was 'an astounding performance.' Denunciation, however, is neither enlightening nor factual and instead of competing with Keough for headlines I will merely point out that Allied was lured into the negotiations on the representations of a more important industry figure that he that arbitration of film rentals was both feasible and desirable."

Myers then goes on to point out that, aside from the exclusion of film rentals. the distributors' proposed arbitration plan contained a number of other provisions that were not deemed to be in the interest of the exhibitors. (Mr. Myers' analysis of the objectionable parts of the plan was published in our December 13, 1952 issue.) After citing the inadequacies of those provisions, Mr. Myers concluded that ". . . it is apparent (a) that any arbitration system that the distributors are willing to agree to would afford no relief for the principal complaints that have been voiced to this Commitee; (b) that the necessary reforms can be put into effect by voluntary action of the film companies without any immunity-conferring arbitration system; (c) that it is extremely doubtful whether the grudging provisions in regard to damages would induce any injured party to forsake litigation in favor of arbitration and (d) that the creation of an elaborate, expensive arbitration system is not essential to the practice of commercial arbitration in the motion picture business,"

In a way, Mr. Keough's inaccurate testimony has served the exhibitors well, for it has given Mr, Myers an opportunity for a thorough airing of why the distributors arbitration plan does not promise direct, immediate and substantial relief from the objectionable trade practices that are currently plaguing them.

Mr. Myers' statements on competitive bidding, price-fixing and the Department of Justice's dereliction in handling exhibitor complaints will be discussed in future issues.

HE CAN'T TAKE IT!

At the Paramount stockholder's meeting held in New York this week, Austin C. Keough characterized the many exhibitor suits brought against the film companies as "this racket that has developed under the anti-trust laws." He urged the stockholders to communicate with their Congressmen to support pending legislation that would reduce the statute of limitations on treble-damage suits, as well as leave the question of treble damages to the trial judge.

One could hardly blame the exhibitors if they grin at Keough's remarks. For years the film companies have traveled merrily along a monopolistic road, lulled into security by their high-priced lawyers who saw no violation of the law in the excluding of pictures from competitors and in reaching an understanding with other producer-distributors as to the length of protection they should grant to favored theatres.

The highest court in the land has declared such practices to be illegal, and the injured exhibitors, in legal fashion, are attempting to collect damages. Yet Keough, who has been a high-priced Paramount lawyer since 1919, who is now the company's general counsel, and who gave his company bad advice, now has the audacity to label as a "racket" an injured exhibitor's efforts to collect his just due. Perhaps Keough is right; no one knows a "racket" better than he does.

"Below the Sahara"

(RKO, May; time, 65 min.)

Properly exploited, this jungle documentary feature should draw good crowds, and please them, for it presents much that has not been seen in other pictures of this type. Photographed in color, with prints by Technicolor, the picture covers an 18-month long African expedition by Armand Denis who, accompained by Michaela, his wife, hunted for rare animals and birds with a camera rather than a gun. The several animals they do capture are taken alive, and the manner in which they capture them is fascinating. Among the many interesting highlights are the shots of a leopard climbing a high tree to retrieve a dead antelope he had placed there for safekeeping, and lowering the heavy carcass to the ground by holding it in his massive jaws. Fascinating also are the shots of rare birds and a rookery of sea lions in their natural habitat on the Atlantic side of the continent. Among the most thrilling scenes are those where Denis makes a perilous descent by rope from the top of a high granite cliff to photograph the homes of vultures. There are other unusual shots, undoubtedly taken at great risk, where lions, hippos, elephants and rhinos charge the cameraman. Interesting also are the scenes where native pygmies swoop down upon a beehive and eat gluttonishly, not only the honey, but also the bees themselves. The scenes that show the pygmies trapping gorillas are exciting. The training of cheetas to bring down speedy animals without killing them; the shots of giant ostriches that are big and powerful enough to ride men on their backs; the close-ups of crocodiles and of hippos completely immersed in the mud; and an extraordinary water ballet executed in unison by a group of pelicans are among the other shots that are new to this type of picture.

Shown also are some beautiful scenic shots of the mountainous African country, as well as interesting scenes of native life — the dances and rituals. All in all, the picture takes the movie-goer on a fascinating journey that is well worth the price of admission.

"Sea Devils" with Yvonne De Carlo and Rock Hudson

(RKO, May; time, 90 min.)

Photographed in Technicolor, "Sea Devils" ought to prove satisfactory to the lovers of adventure melodramas. The story, which is set in the days of Napoleon's threatened invasion of Britain, is given more to talk than to action in the first half, but in the second half it picks up enough speed and excitement to hold one's interest fairly well. As is usually the case in pictures of this type, there are plentiful heroics, with the hero, played by Rock Hudson, risking his life to aid the heroine, played by Yvonne De Carlo. As a British spy who masquerades as a French countess, Miss De Carlo, dressed in costumes that accentuate a plunging neckline, makes the most of her physical attributes. Considerable suspense is generated throughout because of the danger that Miss De Carlo's identity will become known, resulting in her being shot as a spy. The ease with which Hudson and Miss De Carlso outwit the French is not very convincing, but it will get by with the average movie-goer. The good color photography enhances the striking sea scenes and the lavish interior settings:—

Headed for France to obtain information about the movements of the French fleet, Yvonne, stopping at Guernsey Island, meets Hudson, a smuggler, and induces him to sail her to the French coast by telling him that she sought to ransom her brother, held by the French revolutionists. In France, Bryan Forbes, Hudson's first mate and pal, discovers that Yvonne is a French countess, and Hudson, suspecting that she is is a French spy, kidnaps her and delivers her to Denis O'Dea, Chief of Customs for the British Channel Island. O'Dea, aware that Yvonne is a secret British agent, arranges with Maxwell Reed, another smuggler, to return Yvonne to France. Hudson intervenes, but he is overpowered by Reed and made his prisoner. Returning to the island after delivering Yvonne, Reed brings Hudson to O'Dea for a reward, but the customs chief imprisons them both for smuggling. Meanwhile in France, Yvonne succeeds in obtaining the vital information she sought, but before she can pass on her knowledge, Jacques Brunnius, head of the French espionage, discovers her identity and arrests her. Word of her imprisonment reaches O'Dea, and he releases Hudson and Reed to help in her rescue. Learning of the rescue plot, Brunnius allows Yvonne to escape in an effort to catch her rescuers. He almost succeeds when Reed betrays Hudson, but Hudson, aided by his pal, kills Reed and outwits Brunius, effecting Yvonne's rescue. Yvonne and Hudson declare their love as they sail back safely to Guernsey.

David E. Rose produced it, and Raoul Walsh directed it, from a story and screenplay by Borden Chase.

Suitable for the family.

"The Moon is Blue" with William Holden, David Niven and Maggie McNamara

(United Artists, July; time, 93 min.)

This screen version of the highly successful Broadway play of the same name is a vastly amusing adult entertainment that should go over very well with sophisticated audiences. At a preview in a New York neighborhood theatre, the audience laughed so heartily that much of the clever dialogue was drowned out. Being a romantic farce that is most outspoken in the character's constant discussion of sex, with the dialogue containing such words as "seduce," "professional virgin" and "pregnant," there is no question that, by accepted motion picture standards, the proceedings are quite risque. But even though the material is spicy and has its delicate moments, it has been handled so adroitly that it is always amusing without ever becoming offensive. It is not, however, a picture that can be deemed suitable for showing in theatres that cater to a family trade.

Briefly, the story has Maggie McNamara, a pretty would-be actress, picked up by William Holden, a successful young architect and bachelor, who induces her to come to his apartment for cocktails before they go out to dinner. She soon makes it clear to Holden that she does not object to love-making so long as she retained her virtue. They decide to eat in when a sudden rainstorm comes up and, while Holden steps out to buy some groceries, David Niven, his middle-aged neighbor, drops in for a visit and starts to make a play for Maggie. Upon his return, Holden makes no attempt to disguise his resentment at Niven's intrusion, and from their conversation Maggie learns that Holden had just broken his engagement to Dawn Addams, Niven's daughter, because she resented the fact that Holden had behaved like a gentleman on the previous night, when circumstances compelled her to sleep in his apartment. During the course of the evening, Maggie stresses the fact that she is militantly virtuous though broadminded, but she becomes involved in several harmless but nevertheless compromising situations with both Holden and Niven, with the result that each begins to wonder if she is really as innocent as she claimed to be. After numerous complications, during which Maggie's outraged father, a policeman, blacken's Holden's eye, the picture ends with Holden very much in love with Maggie and more than willing to marry her in order to keep her.

A brief synopsis cannot do justice to the many humorous situations in the piece. Miss McNamara, a newcomer to the screen, is exceptionally good, playing her part with a disarming directness that is completely charming. Holden is just right in his part, and Niven is perfect as the amiable middle-aged playboy.

(Editor's Note: The Production Code Administration has denied a seal of approval to the picture, but the New York and Pennsylvania state censors have passed it.)

It was produced and directed by Otto Preminger, from a screenplay by F. Hugh Herbert, based on his own play.

Adults.

"The Neanderthal Man" with Robert Shayne, Richard Crane and Doris Merrick

(*United Artists, June* 19; *time,* 78 *min.*)

A minor horror-type melodrama that may get by on the lower half of a double bill in secondary situations. Produced on an extremely modest budget, the story is a variation of the "Wolf-Man" theme, in which a deranged scientist, by means of serum injections, transforms himself into a prehistoric man and terrorizes the countryside by killing humans. For additional thrills, he succeeds in turning a house cat into a giant prehistoric sabre tooth tiger. Neither the writing, direction nor acting is worthy of recommendation, but it may provide some thrills for the undiscriminating movie-goers. Its running time is much too long, and the photography is ordinary. Through subtle use of props, advertising plugs are given to Schlitz Beer, Crosley clock-radios and Hamilton watches:—

Robert Shayne, a scientist who believed that man's premitive instincts had never died, secretly experiments with attempts to trace him back to the Neanderthal age. Through a secretly developed serum he succeeds in turning a house cat into a sabre tooth tiger, which goes on a rampage, killing animals and humans. Richard Crane, a Government scientist, decides to make a personal investigation when evidence indicates that the deadly animal is prehistoric. Aided by the sheriff he succeeds in tracking down and killing the beast, but Shayne, fearing that the discovery may interfere with his experiments, removes the animal's carcass and then scoffs at Crane's claim that he had killed a prehistoric beast. Meanwhile Shayne injects the serum into himself and becomes transformed into a Neanderthal man, who seeks out and kills humans before he resumes the form of a normal man. Aided by Doris Merrick, Shayne's daughter, Crane enters Shayne's laboratory and discovers his secret. He sets in motion a manhunt that comes to an end when Shayne, while in the form of a prehistoric man, is attacked and killed by a another sabre tooth tiger he had created. The tiger, in turn, is killed by the police.

The story was written and produced by Aubrey Wisberg and Jack Pollexfen, and directed by E. A. Dupont.

Adults.

"The Affairs of Dobie Gillis" with Debbie Reynolds and Bobby Van

(*MGM, June; time,* 74 *min.*)

A moderately amusing comedy of campus life, with singing and dancing, suitable for the lower half of a double bill where audiences are not too discriminating. The story, which revolves around the puppy love between two students, despite the stern opposition of the girl's father, is episodic and somewhat nonsensical, but a number of situations provoke many chuckles because of the compromising though innocent situations the young lovers get themselves into. In the picture's favor are the pleasing musical interludes. There is little restraint in the acting, but the characterizations are generally pleasant. Hans Conreid is particularly comical as a professor of English, but Hanley Stafford, who will be remembered as the father of radio's "Baby Snooks," is hammy in the father role he plays in this picture:—

Bobby Van, a college freshman, has one philosophy — that the world is made up of two classes of people: those who work and those who enjoy life. Belonging to the second group, Van is depressed by the fact that certain mandatory college courses required work. He finds a kindred spirit in Bob Fosse, another freshman. At a Freshman prom, Van finds himself attracted to Debbie Reynolds, while Fosse falls for Barbara Ruick. To be near the girls, the boys enroll in the same classes, including English literature and chemistry, acknowledged to be the toughest in the school. The romance between Van and Debbie does not run smooth because of her father's opposition to him, and matters are not helped any when the couple get themselves into several innocent but compromising scrapes. Meanwhile Van wins Debbie over to his philosophy, and she, too, prefers enjoyment to college work. Both are faced with a problem when required to complete an English essay and a chemistry analysis within 24 hours. Van solves his essay problem by copying one from a library book. Complications arise, however, when Van and Debbie sneak into the chemistry laboratory after hours to complete the analysis and accidentally blow up the place. Debbie's exasperated father sends her to another school in New York while Van is saved from expulsion by Conreid, the English professor, who informs the dean that "Van's" essay is the work of a genius. Unable to visit Debbie because of a lack of funds, Van promotes a scheme whereby the editor of the failing campus magazine sends him to the big city to book a name-band for a dance, to which the cost of a ticket would be the price of a subscription to the magazine. Once in New York, Van spends most of the money on a good time with Debbie and is compelled to hire a band consisting of old and fat women players. On the night of the dance, it is discovered that Debbie had disappeared from her school. Her father accuses Van of kidnapping her and calls the police. Van is cleared when Debbie shows up disguised as one of the women musicians, but the commotion created draws the students to the gym and assures the success of the dance. By this time Debbie's father realizes that further opposition to Van is useless.

Arthur Loew, Jr. produced it, and Don Weis directed it, from a story and screenplay by Max Shulman.

Harmless for the family.

"South Sea Woman" with Virginia Mayo, Burt Lancaster and Chuck Connors

(*Warner Bros., June* 27; *time,* 99 *min.*)

Virginia Mayo in sexy costumes may draw some type of audiences, but a poor script and still poorer direction make "South Sea Woman" an indifferent entertainment for a large section of the picture-going public. Everything seems to be forced. As to the dialogue, it is surprising that the Joe Breen office was so particular in the case of "The Moon is Blue" but shut its eyes on "South Sea Woman." Many of the lines are pretty raw and are of a type that have a double meaning. Unfolding in a series of flashbacks, the story, which revolves around the exploits and misadventures of two Marines who become separated from their outfit in Shanghai just before the war with Japan, has some amusing touches of broad comedy, but on the whole it is too contrived and artificial to hold one's interest. Moreover, the heroics are so wildly melodramatic that one cannot help but scoff at them. For example, the scenes that show Burt Lancaster using a flimsy yacht to fight a Japanese destroyer are really laughable. Even more laughable are the scenes where Chuck Connors, Lancaster's buddy, jumps from the yacht on to the destroyer and sinks it by dropping a charge of dynamite down its smokestack. According to this picture the Japanese Navy was stupid, but the record shows that it was not. The acting is perfunctory, and the photography somewhat dark:—

Being tried by a military court on charges of desertion, theft, scandalous conduct, shanghaiing sailors and destruction of property, Lancaster refuses to testify in his own behalf, or to plead guilty or not guilty. Virginia Mayo, the first witness, states that Lancaster was keeping silent to protect the name of Chuck Connors, his buddy. She then relates that she, a stranded performer, had met Lancaster and Connors in a Shanghai night-club, and that, when the Marines had been ordered to quit China, Connors had offered to marry her so that the Government would evacuate her as his wife. Lancaster's efforts to prevent the marriage and get Connors back to his ship had resulted in a brawl with the night-club owner, and all three had escaped from the club in a motorboat. Lancaster's refusal to steer the boat to a preacher had started another fight, during which the steering wheel had been damaged, rendering the boat helpless. They had drifted into the open sean and had been picked up by a Chinese junk, which had put them ashore on the Vichy French island of Namou. When other witnesses testify that he was a deserter, that he had spent his time in Namou making love to three French girls, and that he had stolen a yacht for the purpose of taking Connors off the island to prevent his marriage to Virginia, Lancaster angrily insists upon testifying. He relates that the owner of the yacht was a German, who was furnishing supplies to the enemy. He had liberated a group of Free French prisoners, and had seized the yacht, taking along Connors to save him from being declared a deserter. En route to Guadalcanal to join the Marines, they had sighted a Jap destroyer and by maneuvering close to the war vessel had wrecked its gunnery control and steering mechanism with mortar fire. The destroyer had run down the yacht, but Connors had managed to board the vessel and destroy it with TNT, sacrificing his life in the effort. Lancaster and Virginia, the only survivors of the encounter, had been rescued by a U.S. submarine. As a result of his testimony, Lancaster is acquitted and Connors honored. Lancaster then wins Virginia.

Sam Bischoff produced it, and Arthur Lubin directed it, from a screenplay by Edwin Blum, based on a play by William M. Rankin.

Adults.

"Forever Female" with Ginger Rogers, William Holden and Paul Douglas

(*Paramount, Augst; time,* 93 *min.*)

A fairly good sophisticated romantic comedy. The story, which has a theatrical background, is lightweight and its development offers few surprises, but the witty dialogue and amusing comedy situations keep one chuckling throughout. Ginger Rogers turns in a polished performance as an aging actress who struggles to remain young, and who falls in love with a young playwright, engagingly played by William Holden. An amusing characterization is provided by Paul Douglas, as Ginger's devoted ex-husband and producer, who tries to keep her from making a fool of herself by falling in love with younger men. The film serves to introduce Pat Crowley, a charming and talented newcomer, who gives the proceedings a considerable lift with her portrayal of an eager would-be actress. The characterization is somewhat on the inane side, and it is to Miss Crowley's credit that she makes something of it. The direction is competent and the production values good:—

Through James Gleason, his agent, Holden, an aspiring playwright who worked in a vegetable market, meets Ginger and Douglas, who are impressed by his frank criticism of their latest play, Douglas takes a liking to Holden's first play about a 19-year-old girl and her domineering mother, and offers to produce it if Holden will make the daughter twenty-nine so that Ginger could play the part. Holden agrees, despite the protests of Pat, a brash but pretty stage-struck girl who had read the play and wanted the leading role. Ginger, who had fallen in love with Holden, sees romantic opposition in Pat and sees to it that she is sent out of town with a roadshow. Douglas feels miserable over Ginger's infatuation for Holden, and so does Pat, who quits the show to return to New York. The play opens in Washington and flops. To boost Holden's morale, Ginger throws a party and announces her engagement to him. She then leaves for a two-month vacation in Europe while Holden remains behind to revise the play. Learning that a summer stock company planned an unauthorized performance of the play, Holden and Douglas drive up-state to investigate. They are amazed to see Pat play the lead in the original version of the play, which proves to be a huge success. Holden suddenly relazies that he is love with Pat, and Douglas, recognizing this, takes him to a nearby farmhouse. There, he finds Ginger, who for two months each year used the place as a hideout to relax and be her age. Without beauty aids, her age is a revelation to Holden. He tries to be polite about the discovery, but she insists that he return immediately to Pat's arms, It ends wih Ginger remarrying the willing Douglas and with her playing the domineering mother, while Pat plays the daughter, when the play opens on Broadway.

It was produced by Pat Duggan, and directed by Irving Rapper, from a screenplay by Julius J. and Phillip G. Epstein, suggested by J. M. Barrie's play, "Rosalind."

Unobjectionable morally.

"City That Never Sleeps" with Gig Young, Mala Powers and William Talman

(*Republic, June* 12; *time,* 90 *min.*)

Through adept use of a semi-documentary treatment, producer-director John H. Auer has fashioned a taut and absorbing melodrama in "City That Never Sleeps." The story, which covers a period of one night in the city of Chicago, and which deals with the personal and official problems of a young police officer, is melodramatically effective and the flow of events grips one's attention throughout. The plot's mixture of murder, deceit and intrigue has an explosive quality that is exciting and filled with suspense, and the fact that the picture has been shot against actual Chicago backgrounds, gives the proceedings an air of authenticity. The closing scenes, where the hero traps the villiain after a hazardous chase on an electrified elevated railway, are highly thrilling. The story is not without its minor defects, particularly with regard to the fact that some of the characterizations are not too clearly defined, but on the whole its good points outweigh its shortcomings by far. The direction is expert, and the acting fine:—

Like Otto Hulett, his father, Gig Young has a good record on the Chicago police force. Paula Raymond, his wife, loves him, but he had become infatuated with Mala Powers, a night-club stripper, and wants to run away with her. On the night on which he plans a final tour of duty in his prowl car, with Chill Wills, his partner, Young is approached by Edward Arnold, a wealthy but shady lawyer, who offers him $5,000 to railroad William Talman, a hoodlum he wanted out out of the way. Arnold knew that Talman planned to rob his office safe that night, and he wanted Young to catch him and transport him to the state line of Indiana, where he was wanted for manslaughter. Young, in need of the money to run away with Mala, agrees. The plan misfires, however, when Talman gets wind of it from Marie Windsor, Arnold's unfaithful wife. Talman murders Arnold in an unsuccessful attempt to blackmail him, and then decides to kill Young before making a getaway. Accompanied by Marie, he goes to the night-club where Mala worked. There, Young's father, who had been alerted to Arnold's murder, catches up with Talman and attempts to arrest him. Talman shoots and kills the old man. He escapes to the street with Marie, and shoots her dead so that she would not hamper his movements. Police cars, including Young's, rush to the scene and start a manhunt in the immediate neighborhood. Young spots Talman, and, in a wild chase that leads through the city's alleys and across roof-tops, finally catches him on an elevated railway where, in a deadly struggle, Talman is electrocuted when he touches the third rail. The shock of the night's events chastens Young and brings him to the realization that it would be a mistake for him to leave his wife. He returns to her loving arms, while Mala takes up with another man.

John H. Auer produced and directed it, from a screenplay by Steve Fisher,

Adults.

"Julius Caesar" with an all-star cast

(*MGM, special release; time,* 121 *min.*)

Excellent! Sumptuously produced, expertly directed and brilliantly acted, there is no question that this production of "Julius Caesar" is an artistic triumph that ranks with the best of the Shakespearean plays that have been put on film. As an entertainment, however, its appeal will be limited to the very few—the students and lovers of Shakespeare's works, and even then it will require special selling to such select audiences. Its appeal to the rank and file moviegoers is doubtful, for, even though they may get the gist of the familiar plot, it will be difficult for them to understand and appreciate the classical Shakespearean prose spoken by the different characters.

Except for some minor deletions, the film is more or less a faithful transposition of the play, which is set in Rome in the year 44 B.C., and which revolves around the political dissension that arises when Caesar appoints himself as a permanent dictator. His usurpation of democratic freedoms brings about a conspiracy on the part of his political enemies to assassinate him. When the murder is committed, Brutus, a noble Roman of sincere convictions, convinces the shocked populace that Caesar's death was their only safeguard against his ambitions. But Mark Antony, a shrewd contriver and a favorite of Caesar's, cunningly fans the people's passions until they become a violent mob crying vows of vengeance against Caesar's assassins. The conspirators flee, leaving Rome in control of Antony and of Octavius, Caesar's adopted son. Civil war ensues, culminating with Antony's defeat of Brutus' forces at Philippi, and with Brutus taking his own life by falling upon his sword. Antony, in a final tribute to Brutus, tells his hearers that Brutus alone had honest convictions in assassinating Ceasar, and calls him the noblest Roman of them all.

Every one in the star-studded cast deserves great credit for the fine acting. James Mason, as the sympathetic Brutus; Marlon Brando, as the revengeful Mark Antony; John Gielgud, as Cassius, the chief conspirator who poisons Brutus' mind; Louis Calhern, as Julius Caesar; and Edmund O'Brien, as Casca, a greedy, envious conspirator. Each gives a brilliant interpretation of his characterization, speaking the vibrant Shakespearean lines with a creativeness that is effective. The cast includes also Greer Garson, as Calpurnia, the wife of Caesar, and Deborah Kerr, as Portia, the wife of Brutus. Both are very good although their roles are relatively minor.

Technically, the staging is masterful, the background music inspired, and the black and white photography excellent. The use of a wide screen and stereophonic sound in the New York engagement enhances the production's impressiveness.

It was produced by John Houseman, and directed by Joseph L. Mankiewicz from his own screenplay.

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FACTS TO CONSIDER BEFORE YOU HAVE A 3-D SYSTEM INSTALLED

It was my intention to urge you in this article to give stereoscopic 3-D pictures, which require the audiences to wear glasses, a chance; or, rather, to let the public determine whether the 3-D system is satisfactory to them or not. But information that has reached me as to the problems an exhibitor will come up against when he has such a system installed makes it necessary for me to present them to you, for they are exteremely vital. Once you are made aware of these facts, you will be in a better position to determine whether you should or should not install 3-D equipment.

To begin with, there is the most important problem of synchronization. If the two prints that are projected on the screen simultaneously should be out of synchronization by even one frame, the objects in motion will appear to drift apart and will result in an unsatisfactory picture. Additionally, if the light output from the two projectors is not balanced perfectly, or if there is any difference in the focus, the picture on the screen will be ruined.

You remember, I believe, what was said in this paper when Columbia showed to the reviewers in its New York home office projection room the 3-D picture "Man in the Dark." The picture was shown in three parts, with two intermissions. After the first intermission, the second part was out of synchronization when projected on the screen and the operator stopped the showing to correct the defect. He made three separate attempts to get Part II into synchronization but failed, and after a delay of about forty-five minutes he decided to show the third part. By the time Part III was finished, he was able to discover and correct the defect in the second part. Thus he showed the picture in the sequence of Part I, Part III and Part II.

But that was not so bad because the picture was shown, not to the public, but to the critics. Here is a case, however, that concerns the public, which paid good money to see a 3-D picture. It happened at the Wiltern, a Hollywood theatre owned by the Stanley-Warner circut, during the showing of "House of Wax." The two prints were out of synchronism by one frame for two days; the projectionist could not correct the trouble on the first day and continued showing the picture out of synchronism the second day. The result was that the eyes of the patrons were so strained that some of them suffered headaches while others became nauseated.

Bear in mind that this happened at a theatre that is located in a center of distribution, where the exhibitor has easy access to all facilities required to correct such a condition. Suppose it happened in a theatre located in a city where the aid of experienced mechanics is not readily available; it could ruin the exhibitor's business and give the motion picture industry, 3-D included, a black eye. As it is, many movie-goers complain about eye-strain and headaches even when a 3-D picture is shown in perfect synchronization. These complaints may or may not be justified; but if you should happen to show a 3-D picture out of synchronization, and your projectionist is unable to correct it, your patrons will become so disgusted that they undoubtedly will condemn, not only that particular show, but all motion picture exhibition.

Incidentally, what happened at the Wiltern Theatre is not an isolated case. In the New York area alone, there have been any number of like incidents in different theatres that have shown 3-D films, and in several instances the patrons became so annoyed that some of them demanded and received refunds of the admissions they had paid. As recently as last week, according to information that has reached this paper, the Criterion Theatre in New York City, which is showing "Fort Ti," had to refund more than one hundred admissions because the projectionist could not synchronize both prints. Theatres in other parts of the country undoubtedly have had similar experiences.

Suppose a print reaches you out of synchronism: How are you going to prove to the distributor that it was the fault of the exchange and not of your projectionist?

To make sure that you will not show a 3-D picture with the two prints out of synchronism, either you or your projectionist has to examine every patch, compare the key letters (printed on the side of the film) of one print with the key letters of the other print; and when you find a discrepancy you will have to add a piece of blank film to bring the two prints into synchronization.

If you do the inspecting yourself, it will require you perhaps a full day; if your projectionist does it, you may have to pay him for the extra work, depending on whether or not yours is a Union town. If it should be and the Union insists that you employ an extra projectionist to do the inspection, it will cost you considerably more. This cost, coming on top of the other costs, which will be treated later on in this article, may make it impossible for you to play 3-D pictures profitably.

Here are some other items that will burden you. In theatres that show third-dimension pictures, the Unions demand that you employ an extra projectionist. And where a theatre uses stereophonic sound, the Union demands that you employ a projectionist to make the loop for the sound. After that, this projectionist takes a seat and does nothing else but bite his nails until the time comes for him to make another loop. (The Paramount Theatre in Hollywood dispensed with the stereophonic sound on "Fort Ti" to save the cost of the sound projectionist.)

As to the cost of installation, let me cite you an incident: A friend of mine went to the supply service of his territory to buy two polaroid filters for the port holes of his projection booth. He was asked one hundred dollars for the two filters — glasses that would have sold, in pre-3-D days, for about two dollars apeice. This should give you an idea of how prices for 3-D equipment have skyrocketed.

Another source of trouble is the 3-D trailers. Unless you happen to be showing a 3-D feature, the cost of showing a 3-D trailer is prohibitive, for you will have to furnish your patrons with polaroid glasses, and collect them after every show. But whether you can use these glasses again is a big question, for many people will object to wearing glasses that have been worn by others. In some cities, Health Department regulations may prevent an exhibitor from reusing the glasses unless they are made germ-free. How much will all this cost you, not counting the trouble of connecting the projectors with an interlock device and disconnecting them when you would be playing other than 3-D pictures? And

(Continued on back page)

"Volcano" with Anna Magnani

(*United Artists, June 5; time, 106 min.*)

An interesting but sordid and unpleasant melodrama of love and murder, produced in Italy and expertly dubbed in English. Its story about a prostitute who commits murder to prevent her younger sister from falling into a life of sin has a fascinating quality, mainly because of the unusual locale — a real barren volcanic island, where the natives depend on deep-sea fishing and pumice stone quarrying for their existence. Fascinating as they are, however, the stress placed on the authentic settings, the habits of the islanders and their industries tends to detract from the story's emotional quality — a condition that could be corrected by some judicious cutting. Anna Magnani, the well known Italian actress, is outstanding as the fallen woman, and one feels considerable sympathy for her because of the manner in which she is shunned by the narrow-minded islanders. Geraldine Brooks, too, turns in a fine performance as the head-strong younger sister, and so does Rossano Brazzi, as a deep-sea diver who pursues her. The direction is good, and the photography fine:—

Anna, a Neopolitan streetwalker, is forced by the police to return to her birthplace, the rocky island of Volcano, which she had left eighteen years previously. She is met by Geraldine, her younger sister, who had blossomed into a pretty young woman, and who sturggled to make a living for herself and Enzo Staiola, their little brother. Anna joins Geraldine in working in the pumice stone quarry, but the women of the island, aware of Anna's checkered past, cause the two sisters to lose their jobs. Brazzi, a deep-sea diver, comes to the island to do some salvage work, and he engages the sisters to pump air for him. He makes a play for Geraldine and convinces her that her fiance from America will not return. The worldly Anna, suspecting Brazzi's bad intentions, tries to warn Geraldine against him, but to no avail. When Geraldine decides to go to Naples with Brazzi, Anna, as a last resort, entices him into spending the night with her and then reveals his unfaithfulness to her sister. This serves only to make Geraldine angry at Anna and more determined to leave with Brazzi. To save Geraldine, Anna deliberately murders Brazzi by not pumping air to him when he dives below the surface for a sunken treasure. Happy because she had saved her sister, but realizing that she, herself, is lost, Anna throws herself into the fiery crater of the volcano, which had begun to erupt. It ends with Geraldine looking forward to a new life with the arrival of her fiance from America.

It is an Artists Associates-Panaria Film production, produced and directed by William Dieterle, from a screenplay by Piero Tellini and Victor Stoloff.

Adults.

"Francis Covers the Big Town" with Donald O'Connor and Yvette Dugay

(*Univ.-Int'l, July; time, 86 min.*)

The entertainment values of this fourth of the "Francis" comedies is on par with the previous pictures and should please the followers of the series. There is not as much action as there has been in the previous pictures, but it is amusing just the same, with the usual comedy provoked by the talk of the mule. The dialogue is pretty clever, and the complexities of the plot make for some good comedy situations, even though the story as a whole is far-fetched and illogical. The direction and acting are competent, and the photography good:—

Donald O'Connor, personable but naive, arrives in New York with Farncis, his mule, determined to become a newspaper reporter, After renting a room and an adjoining stable from Silvio Minciotti, and after meeting Yvette Dugay, his daughter, O'Connor obtains a job as a copy boy on the Daily Record. He soon amazes the entire staff by the accurate "scoops" he gives to the reporters, particularly to Larry Gates. No one is aware that he had been getting the stories from Francis, who fraternizes with police horses and obtains inside dope. As a result of complaints by the authorities that the Daily Record was printing stories before the events happened, Gene Lockhart, the managing editor, puts O'Connor on the carpet. Every one ridicules him when he states that he had been getting the stories from his talking mule. Nevertheless, he wins a promotion and, with the aid of Francis, becomes the paper's star reporter. His sensational news tips make the police department look foolish. When Francis discovers that Lowell Gilmore, a supposedly respectable businessman is a top vice lord, he tells O'Connor to follow through on the story, and also suggests that he pay more attention to Yvette and less to Nancy Guild, a conniving woman associated with Gilmore. Disgusted when Nancy lures O'Connor to a party given by Gilmore, Francis ambles off for parts unknown. Gilmore, learning about Francis from O'Connor, persuades the young man to take him to the mule. When they arrive at the stable, Gilmore is shot dead mysteriously. His henchmen seize O'Connor and turn him over to the police. As O'Connor is being tried for the murder, Francis, unwilling to see his innocent pal convicted, appears in court and offers testimony that eventually unmasks Gates as the killer.

Leonard Goldstein produced it, and Arthur Lubin directed it, from a screenplay by Oscar Brodney.

For the family.

"Affair with a Stranger" with Jean Simmons and Victor Mature

(*RKO, June; time, 86 min.*) ..

Just fair. It is a "soap opera" type of story, and as such may please some of the women movie-goers, but on the whole the rank and file will find it only mildly entertaining because of its lack of action. The script could have been better, for it seems as if every bit of action is forced. The meeting between Victor Mature and Jean Simmons; Mature's struggles and success as a playwright; Miss Simmons' encouraging him; the death of a little boy's mother and his subsequent adoption by Mature and Miss Simmons — all these twists and others seem to have been dragged into the story by the ear. The direction is not so hot either. There is some human interest in the adoption of the little boy, but neither the writer nor the director took full advantage of it to move people. The story unfolds by the flashback method. The settings are lavish, and the photography good:—

When a gossip columnist reports that Mature and Jean, his wife, will be divorced, the news shocks their close friends. But to Monica Lewis, an actress, the news is fact. George Cleveland, owner of a newspaper stand is deeply affected. He recalls how Mature, a struggling playwright, had met Jean, a lonely model, in Times Square on New Years Eve. Jane Darwell, their friend and former landlady, recalls their first date, when they had spent the evening with little Billy Chapin, whose widowed mother had to work that night. Shocked also is Wally Vernon, a taxicab driver, who remembers Mature's despondency over the failure of his first play, and Jean's efforts to encourage him. The two had decided to marry, and their first big break was when a movie company bought Mature's play for $4,000. Mature's happiness had been topped by the news that Jean was to become a mother. Their first marital quarrel had taken place when Mature gambled away most of the money. He then had taken a job as a waiter, and in that way met Nicholas Joy, a famous Broadway producer, who had read one of his plays, and, liking it, had produced it. It had opened as a smash hit, but Mature's joy had been dampened by Jean giving birth to a still-born child. Although Mature had gained wealth and fame as a playwright, Jean remained despondent because of her inability to have another child. But the death of little Bobby's mother had given Mature an opportunity to adopt the boy, and caring for him had filled the void in Jean's life and had changed her into a happy woman. Mature had gone to Philadelphia for the tryout of a new play, and the flirtatious Monica, his leading lady, had made a play for him, resulting in the columnist reporting that Mature and Jean will be divorced. Jean rushed to Philadelphia to fight for her man. The misunderstanding is righted as soon as they meet, and both look forward to a continuation of their happy life.

Robert Sparks produced it, and Roy Rowland directed it, from a story and screenplay by Richard Flournoy.

Family entertainment.

"Murder Without Tears" with Craig Stevens, Joyce Holden and Eddie Norris

(*Allied Artists, June* 14; *time,* 64 *min.*)

A fairly suspensive murder melodrama, with a story that is somewhat different from the ordinary run in that the murder is committed by proxy; that is, the husband of the murdered woman hires a professional killer to commit the crime. The interest lies in the subordinate official's efforts to discover the murderer's identity, and in the effective manner by which the instigator of the murder covers up his tracks. The murdered woman incurs the spectator's ill will because of her brazeness. Her acting is convincing. But the story would have been much more effective if the murder had been instigated by the bartender, with whom the victim had illicit relations. There is no comedy relief. The acting is good, and the photography fine:—

Eddie Norris remonstrates with Clair Regis, his flirtatious wife. When he finds her dead in their apartment, he telephones Craig Stevens, a detective he knew and informs him of the murder. Stevens visits Norris' apartment and questions him. Arrested for the murder, Norris pleads alcoholic amnesia, for which condition he had been receiving medical treatment. Norris' defense stumps the court when he is brought to trial. During a recess, Norris suggests to Stevens that perhaps the publication of his photo in the newspapers, coupled with a reward of $1,000 to anyone who had seen him about the time of the murder, might produce some witness. As a result of this plan, Joyce Holden, a bank employee. comes to court with a vault admission slip signed by Norris around the time of the murder. This evidence is sufficient to free Norris. But Stevens, still unconvinced of Norris' innocence, proceeds with the investigation. Norris visits Richard Bennett, a professional killer he had hired to commit the murder, who was now demanding $25,000 instead of $5,000, as agreed. Norris obtains the money but to insure his own safety he drops a letter in the bank containing information that would prove Benedict guilty of the murder. Benedict learns of the letter and compels Norris to telephone Joyce and have her bring the letter to his apartment. She promises to do this after work, then telephones Stevens, with whom she had a date, to meet her at Norris' apartment. In the events that follow in the apartment, Benedict shoots and kills Norris when he learns of the letter's contents, while he in turn is killed by a bullet from his own gun during a struggle with Stevens, who had arrived in time to save Joyce from harm.

William F. Broidy produced it, and William Beaudine, Sr. directed it, from a screenplay by Jo Pagano and Bill Raynor, based on a story by Mr. Pagano.

Adults.

"The Last Posse" with Broderick Crawford, Charles Bickford, John Derek, Wanda Hendrix

(*Columbia, July; time,* 73 *min.*)

A fair program western melodrama, with the usual shootings and killings. It is a routine picture of its kind, with this difference — four well known players appear in the leading parts. This time Broderick Crawford is presented as a once-respected sheriff who cannot leave the bottle alone, but who redeems himself in the end to see to it that justice is done. Charles Bickford, as a ruthless cattle king, and John Derek, as his adopted son, are good in their roles. Wanda Hendrix, as Derek's girl friend, has little to do. The story, which unfolds in a series of flashbacks, is not too strong. The photography is fairly good, but there isn't much to the outdoor scenery; it is all bare country, with rocks:—

A posse is formed to hunt and arrest James Bell, Skippy Homeier and Guy Wilkerson, three brothers who had robbed the bank of $100,000, which they felt was theirs, because it had been deposited by Bickford, to whom they had been compelled to sell their cattle cheaply during a severe draught. The posse, formed by Bickford and Derek, is sworn in by the drunken Crawford, who is brushed aside when he offers to go along. But four local businessmen join the posse to see to it that the robbers are not klled without the benefit of a trial. Accompanid by Henry Hull, his friend, Crawford catches up with posse. In due time he begins to sober up and, when Bickford and Derek take all the supplies and try to outdistance the businessmen, he catches up with them and bests Bickford in a fight. Crawford knew that Bickford had killed Derek's father, and that he wanted to kill the hunted men because they knew too much. The posse finally catches up with the robbers and, in a running fight, one of them dies in a fall from a cliff while the remaining two surrender to Crawford when he promises them a fair trial. Bickford, however, shoots and kills them in cold blood. Crawford then informs Derek that Bickford had killed his father. Derek then kills Bickford, but not before he has had a chance to wound Crawford seriously. The businessmen try to make a deal with Derek — he to inherit Bickford's ranch, and they to divide the $100,000 recovered from the robbers. Derek agrees. The mortally wounded Crawford regains consciousness in a hotel, where a hearing is in progress. He leaves his room to attend the hearing, and Derek, seeing him, realizes that he cannot be part of a shady deal with the businessmen. He tells the judge the truth and wins a release. As the judge expresses the town's appreciation to Crawford, it is discovered that he had been dead from the moment he had sat down to listen to the testimony.

Harry Joe Brown produced it, and Alfred Werker directed it, from a story by Seymour and Connie Lee Bennett, who collaborated on the screenplay with Kenneth Gamet.

Adult fare.

"The Affairs of Messalina" with an All-Italian Cast

(*Columbia, no rel, date set; time,* 103 *min.*)

This Italian-made production is an indifferent costume play of the decadent Roman Empire, when Claudius was the Emperor. The script is poor, the editing choppy, the direction lacking in skill, and the acting temperamental. The action leaves one unconvinced. As to the dialogue, it is most of the time silly. Its greatest drawback, however, is the fact that the picture was produced in the Italian language and the English dialogue has been dubbed in, but without any skill — the words do not match the lip movements of the characters. There are several mob scenes — bigger than are usually employed in American pictures. There is hardly any comedy relief. The photography is good:—

Messalina (Maria Felix), fifth wife of the weak and superstitious Caludius (Memo Benassi), brazenly seeks lovers everywhere, even in brothels. She becomes infatuated with Caius Silius (Georges Marchal), handsome and faithful friend of Valerius Asiaticus (Jean Chevrier). Although he is Claudius' most important general, Valerius has republican ideals. Caius is at first indifferent to Messalina's ardent love-making, but Valerius induces him to respond to her so that they may plot the downfall of the Empire, although he himself had been condemned to death for spurning her advances. Mnester (John Tissier) hates Messalina for first seducing his young son and then poisoning him. In plotting his revenge, Mnester is aided by several of Claudius' freedmen who hoped to profit from Messalina's death, and by a fortune teller who predicts that Messalina's husband will die within nine days. Terrified, the superstitious Emperor accepts Mnester's suggestion that he divorce Messalina and approve her secret marriage to Caius. While Claudius waits outside Rome for fate to strike its final blow, Messalina, accompanied by Caius, presides at the opening of the games. The gladiators' combats are marked by the bravery of Tauros (Carlo Ninchi), a former lover of Messalina's. The martyrdom of a group of Christians is received so enthusiastically by the populace that Messalina, feeling that she had their approval, decides to wed Caius publicly, hoping to make him Emperor. The wild wedding celebration is halted by news that Claudius is marching on Rome to smash those who plotted against him. The wedding guests flee in terror, and Caius is murdered by fellow-republicans who suspected that he had become more interested in Messalina than in their ideals. Desperately, Messalina tries to reach Claudius, but Mnester blocks her way. Rather than be captured alive, she begs Taurus to stab her; she dies alone and abandoned in a brothel district of Rome.

It was produced by Gallone Productions, of Rome, and by Filmsonor Productions, of Paris. Carmine Gallone directed it from his own original screenplay.

Adults.

how often will you find the 3-D trailers out of synchronization? Such a condition will serve to chase away rather than draw customers to the showing of the 3-D picture being advertised. Remember that, by the time you receive these trailers, they will have been run at other theatres and there may have been a number of breaks in them. Will the projectionist who showed them before they reached your theatre have patched up the breaks correctly?

Is 3-D exhibition making any money for the exhibitors? In some cases, Yes — in others, No! Writing in the Exhibitors Digest, a house organ for the Western Theatre Owners, Rotus Harvey, the prominent West Coast exhibitor leader, said partly the following in his "One Man's Opinion" column:

"With the exception of the large first run key spots, do you know of any one who has made any money running 3-D pictures? I don't, and frankly it's impossible to show a profit. What with the large investment, two men in the booth and the film companies getting from 40 to 50 per cent of the gross, the result must be red ink . . ."

Mr. Harvey is right. When you install a 3-D system, you place yourself at the mercy of the distributor. If you want to run 3-D pictures, you either have to accept the distributor's terms or be without his pictures. And you must run them because of the money you spent installing the system.

Mr. Harvey says: "The success of 3-D or wide-screen pictures will rest entirely on good stories . . ." That is exactly true. But how many of the 3-D pictures that you have so far seen have been based on good stories?

In the opinion of this paper, the 3-D system may endure for a limited time in the big-city theatres, but it is doubtful if it will survive in the small towns, not only because of the exhibition problems involved, but also because of the cost, let alone the poor quality of most of the 3-D films. And, despite the different producer announcements about forthcoming 3-D pictures, no exhibitor need worry that there will be a shortage of standard 2-D films. You may be sure that, even if the producers make all the 3-D pictures they have announced, each of these pictures will be made available to the exhibitors in 2-D, because each producer, as a matter of self-interest and simple economics, cannot afford to lose any possible outlets. Take all the ballyhoo about the sensational success of certain 3-D films with a grain of salt; much of it smacks of propaganda, designed to panic you into rushing an installation of 3-D equipment. In short, don't mistake the novelty appeal of 3-D for public acceptance.

There are two other systems that will prevail, the wide screen and CinemaScope. The wide-screen system does impart impressiveness to a picture, and this impressiveness will be enhanced considerably when utilized for pictures that have been shot in the aspect ratio that each producing company has adopted. The wide-screen system, however, does not impart to the picture the stereoscopic illusion and panoramic effect that is imparted to it by CinemaScope. In pictures shot in the CinemaScope process, the images stand out more than they do in the wide-screen systems. But we shall be in a position to appraise the public acceptance of this system much more accurately around Labor Day, when "The Robe," the multi-million dollar Technicolor production that has been shot with the CinemaScope lens, will be released. Until then, let us be patient.

ADDITIONAL IRRITATING 3-D FACTORS

While on the subject of 3-D films, exhibitors should find of interest the following remarks made by Alfred Starr, president of the Theatre Owners of America, at the recent joint convention of the Motion Picture Owners of Georgia and the Alabama Theatres Association, held in Atlanta, Georgia:

"We are pleased that progress is being made in the fields of scientific research in general in our industry, and in the field of 3-D production and projection in particular. It is our hope that it will eventually bring encouragement and comfort to our box-office.

"It is, however, dangerous for production and distribution to advance and nourish the philosophy that in 3-D lies the salvation of the industry.

"For the past few weeks we exhibitors have been increasingly confused by predictions, by promies, and by propaganda. We do not know where to turn or what to do. The confusion of the larger chain operator is less debilitating because he is able to experiment — he has the physical wherewithal. The confusion of the small operator, however, is frightening. He is trying to make plans to accept and to pay for third dimensional equipment, and at the same time, to fight off third dementia which threatens to engulf him.

"And throughout it all there has been a gradual and insidious movement by distribution, not necessarily limited to 3-D pictures, to exact exorbitant film rental and to set up an entirely new pattern of dividing the box-office dollar. And to the everlasting discredit of exhibitors, desperate as some of us are for a quick dollar, we have been too shortsighted to fight off that invasion. We have become unmindful of a very inequitable distribution principle that we have suffered from for many years, and that is, what today is set as maximum film rental, tomorrow becomes the minimum. We have been falling into a trap that may well eventually drive us out of business because the terms that are being demanded of us are terms designed to compel us to advance our admission prices. And even with advanced admission prices we cannot make a fair return on our operation. To this problem must be added the milking of the product through the now familiar device of the pre-release run at advanced admission prices.

"A further irritating factor is that in most instances to date the amount of film rental demanded has been determined not by quality or cost of production but by a preconceived and inflated notion of what the picture should gross, without regard for public reception.

"We have already had some examples of 3-D and similar pictures that have done poorly, as they should have. That has hurt us immeasurably at the box-office because we have alienated steady patrons who have been disillusioned and have become suspicious of all ballyhoo.

"Distribution owes great duties to exhibition — greater than ever before — and we hope that distribution will fulfill its obligations. The greatest of these, it seems to me, is not to take advantage of the desperate plight of the small exhibitor by requiring that he expend large sums of money, which in most instances he will have to borrow, to install new equipment in his theatres; and then after he has made his investment, demand of him film rental so high as to make it either impossible or not worthwhile to operate.

"Distribution must devote its energy and finances to further continuous 3-D research and to be of concrete assistance by way of fair and reasonable film rental if it hopes to keep alive the only possible outlets for its product."

"A Queen Is Crowned"

(Univ-Int'l, June; time, 60 or 86 min.)

A highly impressive British-made documentary feature of the coronation of Queen Elizabeth II, photographed in Technicolor. Although the coronation was given extensive coverage on TV and in the newsreels, this documentary is by far more fascinating, chiefly because of the fine color photography, which catches the full flavor of the pomp and pageantry of the religious ceremonies in Westminster Abbey, and of the colorful costumes and uniforms of the thousands of marchers on the route between Buckingham Palace and the Abbey. The cheering throngs, the blaring bands, the multi-colored banners, the prancing horses, the colorful guardsmen, the 200-year old gilded coach that transports the Queen, the bejeweled robes and coronets of the noblemen and noblewomen, the intimate close-ups of the Queen and of the Royal family, the dignified narration by Sir Laurence Olivier — all these and more make this documentary film a vivid and beautiful record of an outstanding historic event. The picture, which has a running time of 86 minutes, has been doing sensational business at the Guild Theatre in New York. It is also available in a 60-minute version, and as such would make an ideal suporting feature on a double bill.

It is a presentation of the J. Arthur Rank Organization, produced by Castleton Knight, with the commentary written by Christopher Fry.

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A SIGNIFICANT 3-D ADVANCEMENT

A most important third-dimensional development is the new Nord process, which permits the showing of 3-D pictures through one projector and on a single strip of film. Invented by Roy Clapp, of Nord Process, Inc., a Minneapolis firm, the system was demonstrated this week to the trade in New York, and the images projected on the screen were equal to the best yet shown in any other 3-D process.

In addition to matching the quality of the other 3-D projection systems now in use, the Nord system offers many economical advantages to both exhibition and production, and eliminates a number of bothersome problems.

One important advantage, for example, is the elimination of the required double prints now employed by the other 3-D systems — a most costly item. This would cut in half, not only the cost of prints, but also the costs of shipping, handling and inspection.

Another decided advantage of the Nord system, which requires the use of only a single standard projector and a single light source, is the simplicity of its operation. The projectionist runs his machine in the same manner that is required for regular 2-D projection and, since the double 3-D images are printed in perfect synchronization on the single negative used in the system, he is left free from the problem of threading and framing two prints on two projectors in exact synchronization, of balancing the light output and focus, and of the many other little details that must be given special attention in order to obtain a satisfactory 3-D picture. Moreover, the Nord system eliminates the need of an interlocking device to keep two projectors in synchronization.

Another very important feature of the Nord system is that it eliminates intermissions. The regular 2,000-foot reels are used, with a switch-over being made at the end of each reel as in regular 2-D projection. This arrangement eliminates also the 5,000-foot reels and extra large magazines required by the other 3-D systems — a requirement that sometimes necessitates extensive booth alterations. Eliminated also are the jacked-up rewinds to handle the jumbo reels.

Still another advantage in the Nord system is that it obviates the need of an adequate power supply for the simultaneous operation of two projection machines for at least one hour. Important, too, about the Nord system is that it does not require that a projection machine remain in operation for more than twenty minutes at a time, thus it eliminates the strain that is put on the projectors by other 3-D systems.

Of the different advantages that are offered by the Nord system, one that is not mentioned by the company but is nevertheless of prime importance to the exhibitors, particularly to those in union towns, is that the 3-D single-projector operation will not give the unions cause to demand that an extra projectionist be employed such as they are now demanding when 3-D projection requires the simultaneous use of two projectors.

As described by Mr. Clapp and by Edward Lachman, the well known New Jersey theatre operator who will supervise the sales and distribution of the equipment, the Nord system employs a corrective lens and a special attachment consisting of two "windows" that is placed in back of the port holes. The process provides for the present-type twin negatives of any 3-D film to be printed vertically on a single strip of film, which is then projected horizontally on the screen by means of the corrective lens. The practicability of the system was proved at the demonstration with scenes from such 3-D films as Columbia's "Man in the Dark," Universal's "It Came from Outer Space," RKO's "Louisiana Purchase," United Artists' 3-D film of the Walcott-Marciana fight, and scenes made by the Nord company's own special 3-D camera. All this was exhibited through a single projector and, as explained by Mr. Clapp, the system permits an expansion of the picture to an aspect ratio of 1.80 to 1 for showing on wide screens. The system, of course, requires polaroid glasses and a metallic screen.

The Nord camera, incidentally, shoots 3-D pictures on a single strip of film, and will be leased to all producers who desire to use it.

The cost of the Nord 3-D projection equipment has not yet been determined, but the executives of the company are confident that it will be so low as to be within easy reach of the smallest exhibitor.

On the basis of the demonstration seen by this writer, there is no question that the Nord system is a most important development in the field of three-dimensional films, primarily because it solves so many of the 3-D projection problems. But before an exhibitor can contemplate the installation of the Nord equipment, he will have to be assured that the producers will adopt the company's system of transferring 3-D double-prints on to a single negative for exhibition through a single projector.

The matter deserves the most serious consideration and careful study by the producer-distributors, for, in addition to the economy of operation that the Nord system offers both to themselves and the exhibitors, it should help also to eliminate 3-D projection flaws that are damaging the commercial value of this new medium and are frequently proving costly because of refunds demanded by dissatisfied patrons.

"Ride, Vaquero" with Robert Taylor, Ava Gardner, Anthony Quinn and Howard Keel

(MGM, July; time, 91 min.)

For an out-and-out western, in which considerable blood is spilled, "Ride, Vaquero" should satisfy those who seek strong melodramas. It has been photographed in Ansco Color, with prints by Technicolor. The action is fast at times, and slow at other times, but there is considerable shooting and killing. Anthony Quinn, as a ruthless Mexican bandit leader, is really the outstanding character, but he shouts too much. Robert Taylor, on the other hand, is quiet though just as tough and deadly as the boisterous Quinn. Dealing with the efforts of Howard Keel to build a ranch home for himself and Ava Gardner, his wife, and with Quinn's determination that no one shall penetrate his domain, the story, though fairly interesting, is nothing to brag about. Miss Gardner has a sympathetic part, but she is not given much to do. Although Taylor breaks with Quinn to join forces with the law-abiding Keel, his characterization is too enigmatic to win audience sympathy. Kurt Kasznar, as a Catholic priest, is a sympathetic character. The natural scenery, enhanced by the color photography, is fascinatingly beautiful:—

Immediately after the Civil War the Southwest Texas territory finds itself dominated by Quinn and his bandits. Taylor, who had been reared by Quinn's parents, is the only one who dares stand up to him. When Keel comes to Brownsville with Ava, his bride, to build a home and a cattle empire, Quinn reduces their isolated ranch to ashes as a warning that no settlers were wanted in his domain. Aroused by the sheriff's inability to cope with Quinn's systematic raids, Keel calls a meeting of the townspeople to formulate plans to combat his depredations, but the townspeople withdraw from the meeting when Quinn and his gang show up. Keel determines to buck Quinn alone, and this time builds a fortress-like ranch home to withstand future attacks. Quinn dispatches Taylor and the bandits to burn it down, but Keel, aided by Ava and by Kasznar, the town priest, beats off the attack and captures Taylor. But rather than turn Taylor over to the sheriff, Keel suggests that they join forces to build up the cattle empire. Taylor agrees. Quinn is infuriated when he learns of the deal, but tolerates it in the belief that Taylor would soon rejoin him. When Keel goes away on a business trip, Ava, concerned about the future, persuades Taylor to take her to Quinn's mountain hideout. Quinn laughs at her plea to let them live peacefully, and hints that Taylor had joined her husband only to be near her. This leads to a quarrel between Ava and Taylor, and he leaves the ranch. Meanwhile Quinn decides to raid Brownsville and get revenge on Taylor. He takes over the town, pillaging and killing indiscriminately. He sets up headquarters in a saloon, and when Keel enters to combat him, he systematically wounds him with four bullets. Taylor bursts in at that moment and he and Quinn kill each other in a quick exchange of shots. U.S. troops scatter Quinn's gang, leaving Keel and Ava to face a happy future.

Stephen Ames produced it, and John Farrow directed it, from a screenplay by Frank Fenton.

Adults.

"White Witch Doctor" with Susan Hayward, Robert Mitchum and Walter Slezak

(20th Century-Fox, July; time, 96 min.)

A good romantic African adventure melodrama, based on the best-selling novel of the same name, and photographed in Technicolor. Revolving around Susan Hayward, as an intrepid young nurse who dedicates herself to the medical care of jungle natives, and around Robert Mitchum, as a brave hunter who attempts to use Susan to further his own ambitions but changes his mind when he falls in love with her, the staory offers a mixture of romance, excitement, heroics and skullduggery that, though admittedly hokum, should prove satisfying to the general run of audiences. The dangers into which they are thrown, such as when they fall into the hands of a hostile tribe and their safety depends on her saving the life of the chief's deathly-ill son, make for many suspensive situations. Adding to the suspense is the fact that the hostile natives hold Susan and Mitchum responsible for the machinations of Walter Slezak, a white trader, who sought to steal the tribe's gold treasure. A highly exciting sequence takes place at the very start when a captured gorilla breaks out of his cage but is held at bay by Mitchum until native boys drop a net over him. It is, as said, hokum, but it has been staged most effectively. Miss Hayward is her usual competent self as the nurse, and Mitchem is properly heroic as the hunter. Slezak does well as the slimy villain. The direction is fine, and the color photography a definite asset:—

When Susan, a widowed young nurse arrives in Africa en route to a hospital post in an interior village adjoining a region inhabited by the dreaded Bakuba tribe, Slezak, a Dutch trader, considers it a stroke of good luck. He had long sought a way to penetrate the Bakuba country to locate a gold treasure, and by arranging for Mitchum, his partner, to guide Susan to her destination, the natives would believe that he (Mitchum) is entering the territory on a harmless mission. The trek into the interior is marked by many dangers, and Susan's courage in facing them wins Mitchum's admiration. Arriving at the post, Susan discovers that the aged missionary doctor she was to assist had died, and that a number of natives were in desperate need of medical service. She settles down immediately to the task of saving lives and is soon hailed as a savior by the grateful natives. One patient proves to be a young Bakuba boy who had been mauled by a lion, and who is carried off in the night by six Bakuba warriors, despite Susan's protests that he was in no condition to be moved. By this time Mitchum finds himself deeply in love with Susan, and he abandons the idea of using her as a front to locate the gold. Within a few days an urgent message is received from the Bakubas for Susan to come to their village to care for the critically-ill boy. Mitchum accompanies her on the dangerous trip, and they discover that the lad suffering from gangrene, is the son of the Bakuba King. As she administers aid to the dying boy, word comes that Slezak, suspecting Mitchum of a double-cross, was preparing to invade the Bakuba land with an armed gang. The Bakubas accuse Mitchum of tricking them, but he persuades the king to permit him to reason with Slezak while Susan is held as a hostage. In the swift series of events that follow, Mitchum is made a prisoner by Slezak and marked for death, but a faithful native sets him free and, in a gun battle, he kills Slezak and routs his cohorts. Returning to the Bakuba village, Mitchum finds the king overjoyed by the fact that Susan's aid had saved his son. Both are permitted to go free, but they decide to remain in the jungle together to serve the needs of the natives.

Otto Land produced it, and Henry Hathaway directed it, from a screen play by Ivan Goeffff and Ben Roberts, based on the novel by Louise A. Stinetorf.

Suitable for all.

"The Marshal's Daughter" with Laurie Anders and Hoot Gibson

(United Artists, June 26; time, 71 min.)

This is a weak program western melodrama, childish in concept and in presentation. It should get by with the kids on Saturday matinees. Although wanting in entertainment values, the picture does offer the exhibitor exploitation possibilities, for it stars Laurie Anders, who has gained fame in the Ken Murray television shows as the cute little blonde who likes "the wide open spaces." Moreover, it includes brief appearances by Ken Murray, Preston Foster, Jimmy Wakely, Buddy Baer and Johnny Mack Brown, who get together in a mildly amusing comedy skit staged in a saloon. The direction and acting are so-so, and the production values meagre.

What there is in the way aof a story opens with Hoot Gibson and Laurie, his daughter, arriving in the town of Bitterwood disguised as a medicine man and show-girl. Actually, Gibson is a U.S. Marshal who had long been searching for Bob Duncan, an outlaw who had been responsible for his wife's death years previously. Gibson learns from the local sheriff that Duncan had moved into the territory with a new gang, and Laurie overhears that Duncan planned to hold up the Wells Fargo office. Gibson sets a trap for Duncan, but the outlaw escapes. To stop the outlaws, Bob Bray, the town banker, tries to organize the ranchers, but the ranchers distrust Bray and reject his idea. Actually, Bray was the brains behind the gang. Meanwhile a masked rider, called El Coyote, successfully combats the gang. Gibson is eventually captured by Duncan and Bray, but El Coyote, who proves to be Laurie, saves her father and kills both Bray and Duncan in a gun battle. Gibson, who had always lamented the fact that he had no son, never learns that his little girl had saved him.

It was produced by Ken Murray, and directed by William Berke, from a screenplay by Bob Duncan.

Harmless for the family.

"Arrowhead" with Charlton Heston, Jack Palance and Katy Jurado

(*Paramount, August; time,* 106 *min.*)

Photographed in Technicolor, this is a very good Indians-versus-U.S. Cavalry melodrama, unfolding in the days when the Indians were quick to go on the warpath. The spectator's interest is held throughout as a result of the skillful direction and acting. It is somewhat slow at the beginning, but it soon picks up enough speed and excitement to more than satisfy those who like action melodramas. The story is somewhat different from most stories of its type in that the hero, a head scout, tries to save the Cavalry from blundering by placing faith in the word of the Apaches. It is only toward the end, after his advice is disregarded time and again to the regret of the stubborn Cavalry officers, that the hero's warnings are recognized as accurate. The mortal combat between Charlton Heston, as the scout, and Jack Palance, as the Apache chief's son who sought to exterminate the whites, is thrilling. The outdoor scenery, enhanced by the fine color photography, is beautiful:—

Unaware that a Cavalry unit headed by Lewis Martin had signed a peace treaty with the warring Tonto Apaches, Heston, chief of the scouts, surprises and kills three Apache lookouts. Martin, coming upon the scene, discharges Heston for breaking the Army's good faith, despite Heston's warning that the Apaches were not to be trusted. Heston, reared among the Apaches as a child, knew of their insincerity. Shortly thereafter, Martin and his men are ambushed by the Apaches. Heston, aided by several Cavalrymen, comes to the rescue and routs the Apaches, but not before Martin is killed. Resentment against Heston is strong when he returns to Fort Clark, particularly on the part of Mary Sinclair, Martin's widow. His position is complicated further by the fact that Katy Jurado, a half-breed, kept house for him. Although Katy is devoted to him, Heston suspects her of spying on him with the aid of her Spanish brother. When plans are made to induce the hostile Chisicahua Apaches to surrender, Heston warns Brian Keith, the commanding officer, against treachery on the part of Jack Palance, the chief's son, who hated all whites, particularly Heston. Keith, too, ignores Heston's advice. Before long, the Apaches, stirred up by Palance, attack the white settlers and burn their homes. In one skirmish, Heston, to save himself, kills Katy's brother. She in turn commits suicide after an unsuccessful attempt to murder Heston. In the complicated events that follow, Keith, after again disregarding Heston's advice and falling victim to Palance's treachery, realizes that Heston knew the Apaches well and leaves the strategy of combatting them to him. Through a clever trick, Heston compels Palance to meet him single-handed in a fight to the death, which ends with Heston emerging the victor. The Apaches then stop their warfare and return to the reservation.

Nat Holt produced it, and Charles Marquis Warren wrote the screenplay and directed it, based on a novel by W. R. Burnett. Suitable for the family.

"Shoot First" with Joel McCrea and Evelyn Keyes

(*United Artists, May* 15; *time,* 88 *min.*)

A fair espionage melodrama, with the accent on comedy, but it does not rise above the level of program fare. Its story about an American Army colonel, stationed in England, who becomes innocently involved in a murder and in the machinations of an international spy ring is far-fetched, and the characterizations are somewhat exaggerated. The acting, however, is genial, and it offers enough humor and occasional thrills to compensate for the unbelievability of the story and for its lack of tension and suspense. London's Waterloo railroad station and Madame Tassaud's Waxworks provide interesting backgrounds for the final chase in which the spies are rounded up. It is a British-made production, but the exhibitors can handle it like an American offering since the cast is headed by Joel McCrea and Evelyn Keyes. The direction is good and the photography fine:—

McCrea, a U.S. Army colonel stationed in England and living with Evelyn, his wife, rents a piece of land for hunting purposes. One day he attempts to scare off a poacher with a round of harmless buckshot and is shocked when the man falls dead. Panicky, he hides the body in the underbrush, unaware that the man had been killed by a rifle bullet fired at the same time by Marius Goring, head of a group of foreign spies. In the midst of his panic McCrea stumbles across Herbert Lom, a mysterious character who worked for the British Secret Service, and who makes it evident that the man who had disappeared was his co-agent. Lom and Roland Culver, his superior, visit McCrea at his home and enlist his cooperation in helping to uncover the spies operating in the district. Having learned that David Hurst, a scientist employed by the spies but who had never met them, was to arrive by plane that night for a rendezvous, Culver arranges for McCrea, Evelyn and Lom to intercept Hurst and pose as his cohorts. Hurst is none the wiser when the three take him into tow and learn that his brief case contained secret information on an atomic weapon. Meanwhile the police had discovered the murdered British agent, and suspicion immediately falls on McCrea. But no effort is made to arrest him lest it interfere with the plan to accompany Hurst to London in the hope that he would lead them to the brains of the spy ring. Trailed by the police on one side, and foreign agents on the other, the three manage to bring Hurst to London. Through a shrewd scheme executed at Waterloo Station, Goring manages to get Hurst away from his captors, but both are caught after a hectic chase that ends up in a wax museum. With the enemy ring rounded up. McCrea breathes a sigh of relief when informed that a rifle bullet had killed the agent he thought he had murdered.

It was produced by Raymond Stross, and directed by Robert Parrish, from a screenplay by Eric Ambler, based on Geoffrey Household's novel, "A Rough Shoot."

Unobjectionable morally.

"The 5000 Fingers of Dr. T" with Peter Lind Hayes, Mary Healey, Hans Conreid and Tommy Rettig

(*Columbia, no rel. date set; time,* 88 *min.*)

The one thing that may be said for this Technicolor fantasy is that it is highly unusual and completely different. As an entertainment, it seems more suited for the classes than for the masses. It is doubtful, however, if even the classes will find it entirely satisfying, for, though it is highly imaginative and at times ingenious, it frequently leaves much to be desired. The odd story depicts the nightmarish dreams of Tommy Rettig, a nine-year-old boy who resents practicing on the piano, particularly under the tutelage of Hans Conreid, his piano teacher, whom he dislikes thoroughly. While practicing the lad falls asleep and, in a dream, finds himself seated at a gigantic piano that could accommodate the 5000 fingers of 500 little boys, with Conreid, dressed in a weird costume, standing on a podium far above his head, wildly waving a baton at an ever-increasing pace. The place proves to be a fantastic surrealistic prison-like institution operated by Conreid, who employed an army of savage-looking guards to carry out his instructions. In the dream, Mary Healy, as Tommy's widowed mother, is Conreid's hypnotized prisoner, while Peter Lind Hayes, a neighborhood plumber attracted to Miss Healy, has the job of installing 500 sinks for the 500 little boys held prisoner by Conreid. In his efforts to free his mother with the aid of Hayes, Tommy goes through a series of hair-raising adventures in which he is constantly pursued by the weird guards and other characters through endless twisting corridors, staircases that lead to nowhere, manholes, dungeons, a sky-ladder and numerous other devices that defy description. He is finally caught and compelled to sit in with the group of 500 boys at the giant piano while Conreid stands at the podium, about to conduct his greatest work. Tommy, however, has his revenge when, through a chemical concocted by Hayes and himself, he is able to silence the music so that not a note is heard. It all ends with the chemical exploding, blowing Tommy back to reality.

Worked into the proceedings are several songs and dances, with the most outstanding being a bizarre musical ballet performed by a group of grotesque prisoners — musicians who had been imprisoned by Conreid because they played instruments other than the piano. A brief synopsis cannot adequately describe the weirdness of the happenings. In many respects, it is brilliantly satiric, but on the whole it may best be described as a confusing hodge-podge of fact, fancy, music, hypnotism and what not, much of which will not be understood by children and a good deal of which will prove boresome to their elders. As seen by this reviewer, the presentation of the picture on a wide screen with a 1.85 to 1 aspect ratio was impressive, but the stereophonic sound proved to be more of a distraction than an asset. The picture, of course, is available for standard projection with standard sound.

It is a Stanley Kramer Company production, directed by Roy Rowland from a screenplay by Dr. Seuss and Allan Scott, based on a story and conception by Dr. Suess.

Family entertainment.

"Let's Do It Again" with Jane Wyman, Ray Milland and Aldo Ray

(*Columbia, July; time, 95 min.*)

A lightweight but amusing sophisticated comedy, with music and dancing, photographed in Technicolor. It is a remake of "The Awful Truth," the 1937 production that starred Irene Dunne and Cary Grant, but it by no means matches the entertainment values of that excellent comedy. The humor in this version is somewhat forced and, unlike the original version, the characters are not real persons; they are too coy, and the spectator does not feel particularly sympathetic towards them. On the whole, however, the situations are sufficiently gay and lively to keep one chuckling throughout, and the music and dancing are pleasant to hear and watch. Jane Wyman is quite attractive as the heroine, and the variety of clothes she wears should prove of particular interest to the women. The production values are good, and the color photography fine:—

Although still in love with each other, the marriage of Ray Milland, a songwriter, and Jane Wyman, a former musical comedy star, ends in divorce when she discovers his infidelities. She had tried to teach him a lesson by feigning an affair with another man, but the scheme had misfired when he caught her in an innocent but compromising situation. While waiting for the decree to become final in 60 days, Milland consoles himself with Valerie Bettis, a sexy dancer, while Jane becomes involved with Aldo Ray, an unsophisticated Alaskan millionaire, who develops a mad passion for her. To combat Ray's wooing, Milland becomes a constant visitor at Jane's apartment on the pretext of using his old piano. This results in numerous complications, with Jane finally promising to marry Ray. But when Milland takes up with Karin Booth, a socialite, Jane decides that she wants him back. Posing as his sister, she crashes an elite party and behaves in so vulgar a fashion that Karin and her shocked parents refuse to have anything more to do with Milland. This turn of events leads to a reconciliation between Jane and Milland minutes before their decree becomes final.

Oscar Saul produced it, and Alexander Hall directed it, from a screenplay by Mary Loos and Richard Sale, based on a play by Arthur Richman. Adults.

"All I Desire" with Barbara Stanwyck, Richard Carlson and Lyle Bettger

(*Univ.-Int'l, July; time, 79 min.*)

A pretty good "soap opera" type of domestic drama. The story, which is set in a small town in the year 1910, should have a particular appeal for women, because it is a mother-love theme and revolves around the return of a misunderstood woman to her estranged family, whom she had left ten years previously following a scandal over her affair with a local merchant. There are a number of emotion-stirring situations, made all the more effective by the fine acting of Barbara Stanwyck as the mother; she plays the part so naturally and with such understanding and self-sacrifice that one is at all times in deep sympathy with her. The fact that she wins her way back into her husband's and children's affections, despite the complications that ensue when her unwanted former lover pursues her, makes for a satisfying ending:—

Given a part in a school play, Lori Nelson invites Barbara, her mother, to attend. Barbara, weary of ten years in cheap vaudeville, gladly accepts the invitation. Lori and Billy Gray, her 12-year old son are happy about her return, but Marcia Henderson, her eldest daughter, and Richard Carlson, her husband, still feel bitter toward her. The townspeople, remembering Barbara's involvement with Lyle Bettger, a local shopkeeper, are hostile toward her, but she holds her head high and behaves with dignity. Her sincere desire to resume a normal and peaceful life with the family softens Carlson, and she soon wins her way back into his and Marcia's affections. Complications arise, however, when the conceited Bettger makes an unwanted play for her and she shoots him accidentally. The scandal-mongers put the blame on Barbara and the incident leaves Carlson thoroughly disillusioned until he confronts the wounded Bettger and learns the truth. He rushes home in time to prevent Barbara from leaving, confesses his own shortcomings, and persuades her to remain with the family to make a new and better life.

It was produced by Ross Hunter, and directed by Douglas Sirk, from a screenplay by James Gunn and Robert Blees, based on the novel "Stopover" by Carol Brink.

Unobjectionable morally.

"The Beast from 20,000 Fathoms" with Paul Christan and Paula Raymond

(*Warner Bros., June 13; time, 80 min.*)

The extensive exploitation campaign that is being put behind this fantastic horror-melodrama should make it a top box-office attraction. It is a highly exciting thriller of its type, dealing with the release, through an atomic explosion in the Arctic polar regions, of a gigantic prehistoric sea monster, which makes its way to New York City and creates a panic as it stalks through the city's streets, leaving a wake of death and destruction. Through clever and effective trick photography, the huge beast is shown towering over tall buildings and knocking them down as if they were mere match-boxes. People and automobiles appear to be no larger than flies as the monster either tosses them out of his way or tramples on them. Much suspense and excitement is provided in the closing reels, where the beast, ensnarled in a maze of roller coaster tracks at an amusement park in Coney Island, is killed by an army sharpshooter who fires a highly radioactive isotope into its body. The first half is a bit too slow and talkative, but the second half is highly thrilling. The romantic interest between Paul Christian, as a young scientist, and Paula Raymond, as a professor's assistant, is dragged in by the ear:—

Following an experimental atomic bomb blast in the Baffin Bay area, Christian, while examining the target area, sees the prehistoric monster rise out of a deep ravine. He injures himself in escaping from the beast, and while he recuperates in a hospital the authorities scoff at his report about the monster. Even Cecil Kellaway, a professor, scoffs at his story, but Paula Raymond, his assistant, shows interest when survivors of several strange sea mishaps report seeing the beast. Kellaway is killed by the monster while making an undersea exploration, and the people of New York are thrown into a panic when the beast suddenly rises out of the East River and lunges inland across lower Manhattan. Army troops wound the monster with bazookas and force it back into the river. Meanwhile its spilled blood spreads a highly virulent disease, endangering the city. When the beast surfaces again at Coney Island, Christian, aided by an army sharpshooter, kills it by shooting a radioactive isotope into its open wound.

Hal Chester produced it, and Jack Dietz directed it, from a screenplay by Lou Morheim and Fred Freiburger, based on a story by Ray Bradbury.

Some children may find it too horrifying.

"The Twonky" with Hans Conreid

(*United Artists, June 10; time, 72 min.*)

A feeble science-fiction comedy. Some children may enjoy the antics of a walking television set, with legs that act like human legs, but grown-ups will consider the whole thing silly. The plot is based on the prize-winning science-fiction story by Henry Kuttner, but there is hardly any science in the script from which the picture was made, and very little comedy. But because of the shortage of pictures, which is bound to occur sooner or later since the studios have cut down their production schedules, "The Twonky" may find a spot on the lower half of a mid-week double bill:—

Janet Warren buys a television set, and when she leaves on a vacation she instructs Hans Conreid, her husband, an instructor of philosophy, to treat the set as a companion in her absence. Immediately after her departure the television set begins to act like an electronic device. The "Twonky," a sort of robot that seems to inhabit the set, lights Conreid's cigarettes, washes the dishes and, in fact, does everything for him the minute he gets it into his head to do it. Billy Lynn, a football coach, solves the mystery for Conreid by pointing out that the "Twonky" had in some way dropped in from the future into the present. He suggests that it be destroyed before mankind is reduced to automatons. A woman calls on Conreid and demands payment for the set, a detail his wife had not attended to. Since he had no money to pay the bill, the woman remains in his home and begins to make trouble for him. He pleads in vain that she leave the house lest his wife return and find her there. In desperation, he finally destroys the set and, with it, the "Twonky."

Arch Oboler wrote the screenplay and produced and directed it.

Harmless for the family.

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A VEXATIOUS PROBLEM THAT MUST BE COMBATED QUICKLY

In his "Tradewise" column that was published in the June 15 issue of *Motion Picture Daily*, Sherwin Kane, editor of that paper, pointed out that "the need for the utmost care in projection in the theatre of 3-D films" was brought home forcibly to him on a chance visit to a neighborhood theatre of a prominent New York circut.

He writes that he had visited the theatre in question in time to catch the last performance of the 3-D picture being shown. "Half the picture had been shown" said Kane, "and the usual intermission for the 3-D changeover was announced to the packed house. After this intermission had stretched to 15 minutes without an explanation to the audience, the lights were turned down and with the audience fully expecting to see the remainder of the feature, a short subject went on instead. Thereafter the lights went up and a Mario Lanza record was played. Still no explanation to the audience.

"In succession, a newsreel was shown, another playing of the Lanza record, another short subject, then a collection was taken up for the New York *Herald-Tribune's* Fresh Air Fund. By that time the patrons were filing out and the refunding of admissions had begun at the box office. Still there had been no explanation to the audience."

In checking into the difficulty, Kane reports that the manager told him that "nothing had gone wrong in his own booth but that he had been prevailed upon to loan half his 3-D show to another theatre of the same circut about a mile distant, where the projection breakdown had occurred. He had been promised that the film would be returned on time but a second projection mishap at the other theatre prevented that. The result was that instead of only one theatre's performance being ruined, audiences at both theatres had been disappointed."

Kane goes on to state that the public has shown a willingness to accept films "relatively wanting in story and performances, just so they are in the new medium. But if you can't put the show on the screen you not only forfeit your receipts but you unquestionably lose customers for your future 3-D programs."

Hardly a day goes by without one or more reports reaching HARRISON'S REPORTS of smilar 3-D breakdowns in theatres throughout the country, the chief cause being the inability of the projectionists to bring both the left and right prints of the 3-D films into synchronization. This matter of synchronizing both prints has proved to be the most vexing problem of 3-D projection and, as it has already been stated in these columns, it is not only damaging the commercial value of this new medium but also proving costly to both the producer-distributors and the exhibitors because of the refunds demanded by dissatisfied patrons.

The answer to this problem, as well as other 3-D problems, seems to be the new Nord process, which was discussed and described in last week's issue. This system, you will recall, projects a 3-D picture on a single film strip and through a single standard projector, thus eliminating the problem of synchronizing two prints and enabling the projectionist to show 3-D films in the same manner as a standard 2-D film is shown. Moreover, it eliminates annoying intermissions, as well as the need for double prints, large reels and magazines, interlocks, motors and extensive booth changes.

The Nord process has arroused considerable trade interest since its successful demonstrations in New York last week. Among the enthused exhibitor leaders is Wilbur Snaper, president of National Allied, who sent out a special bulletin to all the Allied regional units, in which he stated that the demonstration he had witnessed "was as effective as any 3-D I have seen using two machines." He added that "the fantastic savings to exhibitors as well as to production will run into millions."

A most important feature of the Nord process is that any 3-D picture produced in another process with double prints can be transferred to a single negative for Nord projection. At the time this is being written, United Artists, with its usual progressiveness, has arranged to have a reel of its forthcoming 3-D picture, "I, the Jury," printed on a single negative in order to determine the advisability of making the picture available for projection through the Nord process. The other major distributors would do well to follow United Artists' lead in making such a test, for, if they can prove to themselves that the Nord process is practical, their willingness to make their pictures available for Nord projection may hasten the installation of this equipment by many exhibitors who have been waiting for the development of a system that is, not only less costly to install, but also simple to operate and more efficient than the present systems of 3-D projection.

The Nord process should be studied also by the proper committees of the different exhibitor organizations with a view to determining whether or not it is practical for use in all theatres, as claimed by the company.

There should be no delay in making these tests and studies, for if the Nord system lives up to all the claims made for it, its economy of operation, such as the elimination of an extra man in the booth and of double prints, will save both production and exhibition many millions of dollars. Equally important is the fact that it will eliminate the serious synchronization problem, thereby giving the 3-D films a fair chance to be judged by the public and stopping the loss of customers for future 3-D programs.

"Melba" with Patrice Munsel

(*United Artists, no rel. date set; time,* 113 *min.*)

A fine Technicolor production for the better classes, particularly for those who love operatic music. Patrice Munsel, as Melba, the great opera star of the Victorian era, has an excellent voice and renders her operatic numbers with great skill. There is some human interest in the situations where Miss Munsel parts with her sweetheart in Australia to go to Paris and study operatic singing; also in the situations where he rejoins and marries her. Miss Munsel is, not only a good singer, but also a fine actress. There is some light comedy here and there, and the action keeps one interested fairly well, but some of the operatic singing towards the last part of the picture can be reduced to advantage, for it seems as if Miss Munsel sings every opera in existence. The picture may go over the heads of children — it is too refined for them to enjoy. As to the rank and file, its acceptance will depend almost entirely on whether they like operatic music or not. The sets, the costumes and the backgrounds are made glamorous by the exquisite color photography:—

At the height of her operatic career, Mme. Nellie Melba (Patrice Munsel) is commanded to sing before Queen Victoria (Sybil Thorndike). Her first song is an Australian folk tune, which she had sung when she, as plain Nellie Mitchell, herded cattle on her father's ranch near Melbourne. The scene shifts back to the day she left Australia and bid farewell to her father, aunt and Charles Armstrong (John McCallum), her sweetheart. She heads for Paris to take singing lessons, and there meets Eric Walton (John Justin), a young Englishman, who falls in love with her and induces her to become a pupil of Madame Marchesi (Martita Hunt). He arranges also for her professional debut at the Brussel's Opera under the name of Nellie Melba. Her debut is a great success, and it is followed by an even greater success when she sings at Covent Garden, in London. There she meets Cesar Carlton, owner of famous hotels, and he becomes her ardent admirer. The acclaim she wins in London brings her offers from all the leading opera houses in Europe, and she sets out on a tour of the continent. At Monte Carlo, Walton and Carlton pursue Melba with equal fervor, but both lose out when Armstrong arrives and marries her. Armstrong's efforts to persuade her to give up her career and return to Australia are stymied when Oscar Hammerstein (Robert Morley), the great American impresario, convinces him it was Melba's duty to give her talents to the whole world. Although deeply in love with Melba, Armstrong returns to Australia, leaving her heartbroken. Melba attains great acclaim everywhere, but she is lonely and sad without her husband. When she returns to London and gives a command performance for the Queen, Her Majesty notices her sadness and learns the cause. She tells Melba that she, too, has an ache in her heart, but that she had learned that duty comes first. Comforted by the Queen's gracious example, Melba returns to her career with renewed vigor and artistry.

S. P. Eagle produced it, and Lewis Milestone directed it, from a screenplay by Harry Kurnitz.

Family entertainment.

"Safari Drums" with Johnny Sheffield

(*Allied Artists, June* 21; *time,* 71 *min.*)

Better than the average picture of the "Bomba" series for, although the animal scenes were taken from library shots, they were put together so intelligently that one is held in tense suspense throughout. The usual scenes of animals either stampeding or about to attack are highlighted by a thrilling fight between a boa constrictor and a panther. The outcome of this battle is not shown, evidently out of regard for the feelings of the Society for the Prevention of Cruelty to Animals. The title is apparently derived from the fact that the jungle natives are able to communicate with one another by means of drum-tapping. The photography is good:—

Hoping to film an unusual picture of animal life in Africa, Emory Parnell, a director, Paul Marion, a cameraman, Barbara Bestar, a secretary, and Douglas Kennedy, a guide, arrive at Commissioner Leonard Mudie's station. Mudie has just learned that a geologist is long overdue at the station. He has Smoky Whitfield, his aide, summon Bomba (John Sheffield), a white boy who lived in the jungle, to help Parnell obtain good animal shots, but Bomba refuses his aid unless the film people promise that no one will shoot an animal. They agree, and Bomba helps them to get many unusual shots of elephants and tigers until Kennedy, the supposed guide, kill one of the lions. Barbara finds evidence that it had been Kennedy who had robbed and killed the geologist. Learning of her discovery, Kennedy knocks her unconscious. The lions then attack Kennedy and kill him. N'Kimbbo, Bomba's pet but mischievous chimpanzee, opens all the film cans and ruins the undeveloped film. It ends with Bomba swinging off into the jungle again, preferring to live with the wild animals rather than with civilized people.

Ford Beebe wrote, produced and directed it.

For the family.

"Gentlemen Prefer Blondes" with Marilyn Monroe, Jane Russell and Charles Coburn

(*20th Century-Fox, August; time,* 91 *min.*)

A smash film version of the highly successful Broadway musical comedy of the same name, photographed in Technicolor. It is a gay, glittering and highly sophisticated entertainment, and if the resounding cheers from the audience at a preview in New York's Roxy Theatre is any criterion, the picture should prove to be a walloping box-office success. Both Jane Russell and Marilyn Monroe are nothing short of sensational in the leading roles. They not only act well, but the sexy manner in which they display their song, dance and pulchitrude values just about sets the screen on fire and certainly is crowd-pleasing, judging by the thunderous applause at the preview after each of the well-staged musical numbers. Miss Monroe is surprisingly good as the beautiful but calculating blonde, who uses a wide-eyed innocent look to play on the hearts and pocketbooks of gullible men, and Miss Russell is tops as her wise-cracking companion. Both deserve great credit for the manner in which they put over the story's sparkling humor and scintillating wit, keeping one laughing throughout the proceedings. The story, though sophisticated, has been handled inoffensively; nevertheless, it is hardly a picture for children, chiefly because of the "torrid" musical numbers. There is one dance sequence in which Miss Russell wiggles so violently that it borders on a burlesque dance routine. In short, "Gentlemen Prefer Blondes" shapes up as a sizzling platter of adult musical comedy.

A brief synopsis cannot do justice to the many humorous situations in the story, which has Jane and Marilyn, two New York showgirls, embarking on a trip to Paris that was being financed by wealthy Tommy Noonan, Marilyn's latest fiance. Jane was going along as Marilyn's chaperone. Unknown to the girls, Elliott Reid, another boat passenger, is a private detective hired by Noonan's father to keep a check on Marilyn. During the voyage, Jane makes time with the entire U.S. Olympic team, while Marilyn sets her cap for Charles Coburn, an elderly and corpulent British nobleman, who owned a diamond mine. In the course of events, Reid makes a play for Jane and both fall in love, but complications set in when she catches him photographing Marilyn and Coburn in a compromising position, and discovers that he is a detective. The girls, utilizing their womanly charms and some strong liquor, obtain the incriminating photographs from Reid, and Marilyn promptly uses them to exact from Coburn a diamond tiara that belonged to his wife. By the time the girls arrive in Paris, the find their credit cut off by Noonan and, even worse, Marilyn finds herself charged with stealing the tiara. In a complicated series of whacky happenings, in which Jane impersonates Marilyn during a court hearing, while Marilyn herself goes to work on Noonan, who had rushed to Paris, the situation is straightened out to the satisfaction of all. It ends in a double wedding, with Jane marrying the detective and with Marilyn marrying Noonan with his father's approval.

Sol C. Siegel produced it, and Howard Hawks directed it, from a screenplay by Charles Lederer, based on the musical comedy by Joseph Fields and Anita Loos.

Adults.

"Arena" with Gig Young, Jean Hagen and Polly Bergen

(MGM, June; time, 73 min.)

This is a 3-D rodeo western, photographed in Ansco color, with prints by Technicolor. It is a fairly good picture of its type, and it probably will get more than ordinary attention because of the three-dimensional photography which, incidentally, is of a good quality. The story itself is the old one about a conceited hero, in this case a rodeo star, who leaves his loving wife for a flashy blonde but who sees the error of his ways before the fadeout. Like most of the 3-D pictures that are weak in story material, this one resorts to "gimmicks" — that is, different objects are thrown at the audience to make them duck. This is particularly true of a barroom brawl, which has been dragged into the story by the ear. The entire action has been shot at an actual rodeo, and there is plentiful footage of bronc-busting, bull-dogging and the like. The direction and acting are competent, with Henry Morgan outstanding as a pathetic rodeo clown. There is deep human interest in a number of the situations. The color photography is exceptional:—

Gig Young, a cocksure rodeo star, carries on an affair with Barbara Lawrence, a loose-living blonde, while separated from Polly Bergen, his wife, because of her insistence that he quit the dangerous game. When Polly comes to one of the rodeos and is unable to effect a reconciliation with Young, he agrees to give her a divorce. Arriving also for the rodeo events is Henry Morgan, a one-time star, accompanied by Jean Hagen, his wife, and Lee Aaker, their young son. Morgan, a close friend of Young's, fails in his efforts to persuade him to resume life with Polly. Badly in need of money to support his family, Morgan accepts a job at the rodeo as a clown. He watches pathetically the adoration of his son for Young as he completes the different events successfully. Morgan is given an opportunity to compete in one of the events as a substitute for an injured rider. He completes the ride, but his trick knee gives way and he requires medical attention. Young tries to encourage Morgan by telling him that he is still a great star, but Polly denounces Young for lying to Morgan, to whom she points as an example of how Young will end up. Later, when Young is thrown by a vicious Brahma bull, Morgan distracts the animal to save Young from being gored, but his trick knee gives way once again and he himself is gored to death by the bull. The tragic incident makes Young see the wisdom of Polly's pleadings. He becomes reconciled with Polly and gives up Barbara, who quickly attaches herself to another man.

The story was written and produced by Arthur M. Loew, Jr., and directed by Richard Fleischer, from a screenplay by Harold Jack Bloom.

Adult fare.

"Flame of Calcutta" with Denise Darcel and Patric Knowles

(Columbia, July; time, 69 min.)

This costume melodrama, enhanced by Technicolor photography, is the usual stuff produced by Sam Katzman and should get by as a program offering for undiscriminating audiences. There is some action, but the story unfolds mostly by dialogue. The familiar plot has the usual villains and the defender of the weak, with Denise Darcel assuming the role of an avenger, who has two objectives in mind: to avenge her father's death at the hands of the villians, and to restore a deposed ruler to his throne. The physical requirements of Miss Darcel's role, such as sword-fighting and leading her men into battle, serve only to accentuate the fact that the role is far-fetched. The color photography is good, but the outdoor scenery is ordinary; it consists mostly of rocks and sagebrush:—

In the year 1760, most of the provinces in India are in a turmoil because Gregory Gay, Nawab of Tangor, had been deposed by George Keymas, a scheming usurper. Denise, whose father, a French Government representative, had been murdered by Keymas, determines to avenge his death and to help Gay regain his power. She masquerades as The Flame and constantly attacks Keymas' caravans. Only Patric Knowles, a British officer in love with Denise, knew of the masquerade. Keymas demands that Paul Cavanagh, Britain's top man in India, capture The Flame, and to force Cavanagh to act he directs his men to rob and burn a British warehouse and to make it appear as if The Flame had been the attacker. Keith, confident of Denise's innocence, undertakes to prove that she had not committed the crime. She takes the risk of accompanying him to Calcutta, and there, two greedy beggars, learning of her identity, inform Keymas for a price. Knowles is put on the spot for protecting a bandit and, under the law, is compelled to turn her over to Keymas for imprisonment. Suspecting that the two beggars are informers, Knowles permits them to overhear that a caravan supposedly filled with military supplies but really containing soldiers was about to be dispatched through the desert. As expected, the beggars inform Keymas, and he in turn arranges for Denise to escape, his intention being to attack the caravan and lay the blame on Denise. When Keymas and his men attack the caravan, the soldiers uncover themselves and give battle. Just then Denise arrives on the scene with her followers and helps the English to rout the attackers. Keymas is killed and, with his demise, Gay regains the throne. Her mission ended, Denise plans to marry Knowles.

Sam Katzman produced it, and Seymour Friedman directed it, from a screenplay by Robert E. Kent, based on a story by Sol Shor.

Harmless for the family.

"Tarzan and the She-Devil" with Lex Barker, Joyce MacKenzie and Raymond Burr

(RKO-Lesser, July; time, 75 min.)

Followers of the Tarzan series of program jungle melodramas should like this number fairly well. The story is rather weak, and the action is not as fast as it has been in most of the other pictures in the series, but it has enough thrilling animal shots and "monkey-shines" by Cheeta, Tarzan's pet chimpanzee, to overcome the slower moments. The plot and presentation follow the usual formula in which Tarzan comes to the aid of those who are victimized by the machinations of the villains. The outdoor scenery is good, and the photography fine:—

Headed by Monique Van Vorren, a beautiful adventuress, a gang of ivory thieves, including Raymond Burr, Tom Conway, Robert Bice and Mike Ross operate in East Africa. Learning of a new territory teeming with ivory-tusked elephants, Monique and her henchmen capture and enslave the male warriors of an entire tribe to force them to trap the elephants. The tribe's women, robbed of their men, appeal to Tarzan (Lex Barker) for help. Tarzan heads for Monique's fortress-like stockade at Dagar and succeeds in liberating the prisoners after a terrific struggle. His courage and strength win Monique's passionate admiration and, knowing that elephants responded to his call, she tries to enlist his aid to bag them. When he refuses, she directs an attack on the native village and captures Tarzan. Meanwhile Conway is dispatched to kidnap Joyce MacKenzie, Tarzan's mate. He burns down Tarzan's tree-house, but fails to snare Joyce, who hides in a ravine. Tarzan escapes, but when he finds his tree-house in ruins and believes that Joyce is dead, he loses his spirit and allows himself to be recaptured. Unable to secure Tarzan's cooperation, the crooks decide to trap the elephants by erecting a strong stockade. Burr, overcome with greed, schemes with a French ivory runner to steal the ivory for themselves. Conway overhears the plot and informs Monique. They set out with a small expedition to thwart Burr, and in the process overtake and capture Joyce. Learning that Joyce is alive. Tarzan regains his courage. Pretending to agree to call in the elephants, he sends out a ringing war cry and the maddened beasts roar out of the jungle in a thundering stampede, crashing through the stockade and trampling all the villians, including Monique, to death. With their enemies destroyed, Tarzan and Joyce return to the jungle to rebuild their home.

Sol Lesser produced it, and Kurt Neumann directed it, from a screenplay by Karl Kamb and Carroll Young.

Family.

"City of Bad Men" with Jeanne Crain and Dale Robertson

(*20th Century-Fox, Sept.; time, 82 min.*)

Photographed in Technicolor, this is one of those virile westerns, in which men are men and life is cheap. The story and settings are novel, however, for the action takes place at Carson City, Nevada, in 1897, at the time of the world's heavyweight championship fight between James J. Corbett and Bob Fitzsimmons, and the plot revolves around a planned attempt to steal the gate receipts during the fight. Dale Robertson does excellent work as an outlaw leader who becomes reformed in the end because of his love for a girl. There is considerable shooting and killing, particularly toward the end, when the cashier's office is held up and the money stolen. The closing scenes, in which Robertson recovers the stolen money from rival outlaws, are highly exciting. There is hardly any comedy relief. The color photography is fine:—

Down on their luck, Dale Robertson and his gang of outlaws arrive in Carson City and find it bustling with activity in preparation for the Corbett-Fitzsimmons championship fight. Robertson tells his men that, with so many free spenders in town, they ought to make out well, but he does not tell them of his plans. Learning that Jeanne Crain, his former sweetheart, was staying at the ranch of Whitfield Connor, her fiance and promoter of the fight, Robertson rides out to see her and to deliver a gold nugget that belonged to her dead brother, who had been a member of his gang. Jeanne blames Robertson for her brother's death and refuses to have anything to do with him. Carole Mathews, Connor's flirtatious sister, makes a play for Robertson, but he brushes her off. With Richard Boone, Don Haggerty and Robertson — all outlaw leaders — in town, Hugh Sanders, the sheriff, decides that the best way to avoid trouble was to make each a deputy sheriff until the prizefight is over. Boone and Haggerty balk at the startling proposal, but Robertson, secretly planning to steal the gate receipts, accepts the proposition and persuades the other two to do likewise. Jeanne's love for Robertson is rekindled by his supposed turn to the side of law and order. With his badge helping him to move about freely, Robertson lays careful plans to steal the gate receipts during the sixth round of the fight. The scheme goes haywire, however, when he is double-crossed by Lloyd Bridges, his own brother, who pulls off the holdup with Boone and Haggerty and makes it appear as if Robertson had committed the crime. Robertson pursues the trio and catches up with them just as Boone kills Bridges to do him out of his share of the loot. In the gun battle that follows, Robertson kills both Boone and Haggerty, and returns the stolen money to the sheriff. Jeanne rushes into his arms, now convinced that his reformation is genuine.

Leonard Goldstein produced it, and Harmon Jones directed it, from a screenplay by George W. George and George F. Slavin.

Adult entertainment.

"The Great Sioux Uprising" with Jeff Chandler and Faith Domergue

(*Univ.-Int'l, July; time, 80 min.*)

Produced in color by the Technicolor process, "The Great Sioux Uprising" should satisfy followers of the western type of melodramas. The action is fast in the beginning and in the end, but it is somewhat slow in the middle; nevertheless, the interest of the spectator is held pretty tense throughout. The usual heroics and villainous deeds abound. Jeff Chandler is a brave and sympathetic hero, and Faith Domergue makes a good heroine in the part given to her. Lyle Bettger and Stacey Harris do well as the cold-blooded villains. The excellent color photography adds much to the beauty of the outdoor scenery. The action takes place at the time of the Civil War:—

Hatred for the white men is at a high pitch when Jeff Chandler, a discharged Union medical officer, rides into the Sioux village of John War Eagle, the Chief. The Indians had just battled a gang of rustlers led by Bettger, who had stolen many horses from their great herd. Bettger, who sells horses to the Union Army, had spotted the herd by following Faith Domergue, owner of a livery stable, who had been turned down by the Chief when she attempted to buy his horses for re-sale to the Army. Chandler wins the Chief's friendship when he treats and saves his wounded mount. Continuing his journey to California, Chandler stops at Laramie Junction, where he becomes friendly with Faith and Peter Whitney, a blacksmith. He decides to remain when Bettger rides into town with Stacey Harris, his sadistic aide, and he discovers a clue indicating that they were the rustlers. Learning that the ranchers are disgruntled over the low prices Bettger pays them for their horses, Chandler suggests that they band together and take their horses directly to the Army fort. Bettger, learning of this through a traitorous rancher, kidnaps Chandler and talks the ranchers out of their plan by telling them that he had paid Chandler $1,000 to get their horses together. Walter Sande, one of the ranchers, sets out for the fort alone, but Harris waylays and kills him with a scalpel stolen from Chandler. When Bettger collapses from a ruptured appendix and the captive Chandler saves his life, Bettger, grateful, gives him his freedom. Chandler rides into town, where the people, believing that he had murdered Sande, try to lynch him. Faith and Whitney help him to escape, and he heads for the Sioux village to prove Bettger's guilt. Learning of Chandler's intentions, Bettger, through a series of machinations, leads the Chief to believe that Chandler is leading him into a trap. This results in Chandler, Faith and Whitney being held by the Sioux while Bettger and his gang make another raid on the Sioux horses. Chandler overpowers a guard and frees Faith, who rides ahead and prevents the Cavalry from making an unwarranted attack on the Indians. Meanwhile Chandler captures Bettger, proves his guilt, and turns him over to the authorities. It ends with Chandler returning to military service with plans to marry Faith.

Albert J. Cohen produced it, and Lloyd Bacon directed it, from a story by J. Robert Bren and Gladys Atwater, who collaborated on the screenplay with Melvin Levy.

Suitable for the family.

"Spaceways" with Howard Duff and Eva Bartok

(*Lippert, no rel. date set; time, 76 min.*)

A fair program picture, suitable for the lower half of a double bill. The story deals with rocketships and their flight into space. As such, it has some exploitation values. But the action unfolds mostly by dialogue. Worked into the plot is a spy-scientist, who gathers information for some foreign government. The acting of Howard Duff is only fair, chiefly because of the weakness of the story. The acting of the others is so-so. There is no comedy relief:—

Duff, a United States rocket expert, is loaned for top secret tests in England. There, Cecile Chevreau, his wife, drifts into an affair with Andrew Osborn, a scientist who had been spying on the experiments. A three-stage rocket is sent into space and exploded, but because of an overload it fails to return as scheduled and remains suspended in space as a satelite of the earth. When Cecile and Osborn disappear, Duff is accused of murdering them and of placing their bodies in the rocket. Duff and Eva Bartok, a mathematical expert, fall in love. To clear himself of the accusation, Duff offers to go up in another rocket in an attempt to "tow" the "satelite" back to earth. At Eva's suggestion, another scientist volunteers to accompany Duff, but at the last moment she persuades the scientist to let her go up in his place. Meanwhile Cecile and Osborne are found in possession of the rocket's secrets, but it is too late to stop the take-off. Not until Eva takes off her helmet does Duff know who his companion is. He soon realizes that their rocket, too, had become a satelite, destined to remain suspended in space eternally. He radios information to be taken into consideration at the next test, as he and Eva hurtle hopelessly toward outer space.

Michael Carreras produced it, and Terence Fisher directed it, from a screenplay by Paul Tabori and Richard Landau, based on a radio play by Charles Eric Maine.

Harmless for the family.

IN TWO SECTIONS—SECTION ONE

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A GREAT INDUSTRY ACHIEVEMENT

The amusement world in general, and the motion picture industry in particular, can look with great pride and satisfaction upon the remarkably fine job that has been done thus far in establishing the Variety Clubs-Will Rogers Memorial Hospital, at Saranac Lake, as a model institution dedicated to the treatment and care of show business people who have been stricken with tuberculosis, and to laboratory research in the ceaseless effort to find a preventive or certain cure for this devastating disease.

Last week, this writer, along with other trade paper representatives, was once again privileged to accompany the hospital's board of directors on its annual inspection tour of the institution, and, like every other member of the party, what he saw and heard made him mighty proud to be associated with the industry.

Limited space does not permit an elaborate account of the great humanitarian work that has been and is being accomplished at the hospital. Suffice to it to say, however, that the morale of the patients is so high that several of them jocularly referred to their confinement as "a pleasure." Everything possible is being done to make their confinement comfortable and happy, and each receives the benefit of the very latest advances in surgery and drug therapy to hasten, if possible, their complete recovery.

Although the comfort and treatment of the patients is of prime consideration, the most important phase of the hospital's operations is the work carried on in its clinical and research laboratory, under the direction of Professor Morris Dworski. On the basis of its research program and the results attained thus far, the hospital is constantly gaining national and international recognition as one of the most important centers in the fight against TB, with the result that several proposals have been received from other leading institutions to collaborate on different research programs. One such proposal involves the Institute of Microbiology, at Rutgers University, headed by Dr. Selman A. Wachsman, who discovered streptomycin and who won the Variety Clubs' Humanitarian Award for 1953. Dr. Wachsman is scheduled to visit the Saranac Lake sanatorium later this month to discuss a working arrangement between his Institute and the Will Rogers.

As it has already been said, the industry has every right to look with pride and great satisfaction on the marvelous job that is being done at the hospital, but none of it could have been accomplished if not for the untiring efforts of such men as Bob O'Donnell, Abe Montague, Chick Lewis, Herman Robbins, Dick Walsh, Wilbur Snaper, Charles Feldman, Sam Switow, Max A. Cohen, Fred Schwartz, Si Fabian, Jack Beresin and numerous other top industry executives, who give so freely and unselfishly of their valuable time and financial support that they were aptly described by one of the hospital's doctors as "the most far-seeing humanitarian group with which any institution could be blessed."

Needless to say, these sincere men are deserving, not only of the entire industry's admiration, but also of the unstinted support of every one of us in order that they may continue to raise the funds needed to finance the wonderful work that is being done in this great humanitarian cause.

ANOTHER SINGLE-FILM 3-D SYSTEM

The development of a single-film 3-D projection system that requires about one-third or less the light requirements of single-film systems utilizing beam-splitting devices was announced this week by John A. Norling, its inventor, who is president of Loucks & Norling Studios, Inc., and a 3-D technician since 1925.

Norling pointed out that all single-film 3-D systes employing standard 35mm film and having the same length as conventional 2-D pictures require a reduction in image size and increased illumination, whereas his system requires less reduction in image size than most beam-splitting systems and much less light.

According to the announcement, the Norling method utilizes two separate lensers, permitting the full aperture of each to be used, whereas the beam-splitter system uses a single lens, permitting less than half the effective aperture of the projection lens to be utilized. It is claimed also that an important feature of the Norling method is the arrangement of left and right eye images to obtain equal illumination for corresponding areas, whereas the beam-splitter method creates an unbalanced lighting condition by putting more light on the one side and top of one image and less light on the corresponding side and bottom of the other.

Since the Norling system has not been demonstrated to the press, HARRISON'S REPORTS is in no position to pass judgment on its value. But it believes that, like the recently-demonstrated Nord system, the Norling system, too, should be studied and tested by the industry, for any single-film 3-D projection system, if practical, can do away with the annoying out-of-sync problem that exists in the present dual film 3-D projection systems, and at the same time be more simple and economical to operate.

"Son of Belle Starr" with Keith Larsen, Dona Drake and Peggie Castle

(*Allied Artists, June 28; time, 70 min.*)

Photographed in color, "Son of Belle Starr" is one of the most virile westerns to come out of Hollywood for some time. The action is so realistic that one is made to feel as if watching real-life happenings. Keith Larsen does excellent acting as the hero, and the other players, too, act, well. James Seay, as the man behind the gold robberies, is as vicious as any polished villain can be. Myron Healey, as the sheriff, is a heel. Dona Drake, Peggie Castle and Regis Toomey do well in their respective roles. The picture was photographed by the Cinecolor process, but in most scenes one does not know whether the system used is two-color or three-color, for it is well done:—

Accused unjustly of having held up a stage coach laden with gold, Larsen, son of the notorious Belle Starr, decides to take drastic means to prove his innocence and to stop getting blamed for crimes committed by others. Long suspecting that Seay, the gold-mine manager, and Healey, the sheriff, were behind the gold robberies, Larsen boldly offers to help Healey and his two deputies (Lane Bradford and Paul McGuire) commit a holdup. Healey and the deputies try to double-cross Larsen after the successful stage holdup, but Larsen outsmarts them and kills Bradford in a shooting fray. He then hides the gold. Meanwhile Regis Toomey, a newspaper editor, Peggie Castle, his daughter, and Robert Keys, his son, aided by other citizens, move to solve the robberies. Hearing of this, Larsen approaches Peggie and convinces her of his innocence. Larsen almost falls into a death trap when Dona Drake, his girl-friend, double-crosses him by cooperating with McGuire, the crooked deputy, but he foils the plot by killing McGuire. Later he learns that the sheriff had discovered the hidden gold and surprises him as he removes it to an old mine. The sheriff, held at gunpoint, tries to put the blame on Toomey's son for the robberies, but Larsen, refusing to believe him, threatens to kill him unless he tells the truth. Healey then names Seay as the mastermind behind the robberies, including the one for which Larsen had been accused. Larsen informs Toomey of the sheriff's confession, but before the story is published a posse is formed to get Larsen. In a gun fight that follows, Seay kills the sheriff, Larsen stabs Seay to death, and he himself is wounded mortally by a shot from the posse. He manages to reach Peggie in time to die in her arms.

Peter Scully produced it, and Frank McDonald directed it, from a screenplay by D. D. Beauchamp and Willam Raynor, based on a story by Jack DeWitt.

Adult fare, even though children will be thrilled by it.

"Gun Belt" with George Montgomery, Tab Hunter and Helen Westcott

(*United Artists, July 24; time, 77 min.*)

Photographed in Technicolor, this is a good western feature that has all the ingredients necessary to satisfy the action fans. Its story about a reformed gunfighter who is framed on charges of murder and robbery, and who joins up with the outlaws responsible in order to prove his innocence and bring them to justice, is not exactly novel, but it has been presented in interesting fashion, with enough excitement, gunplay and hard-riding to hold one's attention from start to finish. George Montgomery makes a stalwart and fearless hero, and Tab Hunter, too, is good as his grown nephew who misunderstands his motives. William Bishop, Jack Elam and Douglas Kennedy are competent as the heavies. There is some romantic interest, but it is of no importance to the plot. The color photography is fine:—

Although known as one of the boldest gunfighters in the roaring days of Tombstone, Montgomery had hung up his guns and had turned to honest ranching with the aid of Tab Hunter, his grown nephew. The main reason for his reformation was his love for Helen Westcott, an attractive young milliner in Tombstone. Complications arise when John Dehner, Hunter's father and Montgomery's brother, escapes from prison with the help of three outlaws (Douglas Kennedy, Jack Elam and Joe Haworth) and makes a deal with Hugh Sanders, a supposedly reputable saloon-owner to hold up a Wells Fargo shipment of gold. Dehner visits Montgomery and asks him to throw in with the outlaws. When Montgomery refuses, Dehner, is desperation, holds up the local bank and kills a guard, making it appear as if Montgomery had engineered the crime. Dehner and his gang ride away with Montgomery as their captive. Later, Dehner is accidentally shot to death in a struggle with Montgomery for possession of a gun. Hunter, refusing to believe that his father had died accidentally, breaks with Montgomery and joins the outlaws. Returning to Tombstone to clear himself, Montgomery is seized by outraged citizens who try to lynch him. He escapes from them and ostensibly joins the outlaws, his plan being to use them to prove his own innocence. Sanders, who was having trouble with another gang of outlaws headed by William Bishop, makes a deal with Montgomery to let Bishop hold up the Wells Fargo express while he (Montgomery) hijacks the gold from Bishop. Montgomery immediately reveals the plan to James Millican, the U. S. Marshal, who agrees to let Montgomery carry out the plot to prove his own innocence. The holdup takes place as scheduled, but Montgomery's efforts to hijack the gold are stymied when Bishop gets the drop on him. In the furious gun battle that follows, Bishop wins Montgomery's men to his side then shoots them down, along with his own unsuspecting henchmen, in an effort to keep the loot for himself. By promising Hunter one-half the loot, Bishop persuades him to sneak up behind Montgomery to kill him, but Montgomery convinces Hunter of Bishop's trickery and, together, they capture him alive just as the Marshal rides up. With his innocence established, and with Hunter's faith in him restored, Montgomery heads for Tombstone to claim Helen as his bride.

It is a Global production, directed by Ray Nazarro, from a screenplay by Richard Schayer and Jack DeWitt, based on a story by Arthur Orloff. Unobjectionable morally.

"Loose in London" with the Bowery Boys

(*Allied Artists, May 24; time, 62½ min.*)

As in the previous Bowery Boys program comedies, this one, too, has a lot of foolish doings, but they seem to provoke considerable laughter among the followers of the series, as evidenced by their enjoyment in the theatre where this reviewer saw the picture. This time the boys go to London, where Huntz Hall and all his other relatives had been invited by an Earl. The comedy stems from the fact that Hall's pals go along and, with their usual brass, create a turmoil among the other relatives who wanted their great-great-grand uncle done away with so that they might inherit his fortune. There is enough action to hold the spectator's attention well all the way through:—

Huntz Hall receives word from England that his great-great-grand uncle is near death and has summoned all his relatives from around the world to his bedside, sending each one a prepaid ticket. Since the Bowery Boys would not let Hall go to England alone, Leo Gorcey suggests that they swap the first-class ticket, good on the biggest boat sailing to England, for tickets for all on a smaller ship. The party includes, besides Hall and Gorcey, Bennie Bartlett, David Condon and Bernard Gorcey, their friends. Upon arriving in London, they go to the castle of Walter Kingsford, the ailing uncle, and find him already surrounded by scheming relatives, including John Dodsworth, a nobleman; William Cottrell, a fop; Norma Varden, a spinster; Angela Greene, a young and seductive noblewoman; Rex Evans, a moron; and James Logan, the butler. It develops quickly that the assembled relatives are in a plot to poison the sick uncle and get rid of Hall and his pals. But Huntz and the boys win the sick man's confidence; they save his life, turn the castle into a bedlam, and rout the conspiring relatives. In the end, however, it turns out that Hall is not really a relative. But the old uncle rewards the boys, who head back for the Bowery and Bernard Gorcey's sweet shop.

Ben Schwalb produced it, and Edward Bernds directed it from his own story, written in collaboration with Elwood Ullman. For the family.

"The Charge at Feather River" with Guy Madison, Frank Lovejoy and Helen Westcott

(*Warner Bros., July* 11; *time,* 99 *min.*)

A very good 3-D western, photographed in the Warner Color process. The action is fast and tense, keeping the spectator in high suspense all the way through. The story unfolds shortly after the Civil War and deals with the efforts of the hero and a Cavalry detachment to rescue from the Cheyenne Indians two white girls who had been captured by them. The mission is full of danger, not only because of the hostility of the Indians, but also because of the treachery of one of the girls, whose sympathies were with the Indians. There is considerable fighting with arrows as well as with guns, and, as can be anticipated, the director resorted to employing the usual 3-D gimmicks, such as shooting arrows towards the audience to make the spectator "duck." The direction, however, is fine, and the acting tops. The outdoor scenes, enhanced by the excellence of the color photography, is beautiful:—

With the Cheyenne Indians opposed to the building of a railroad through their territory, the Army summons Guy Madison, a frontiersman and former U. S. Cavalry officer, to help pacify them. Madison refuses on the ground that he had already served his country, but when he learns that Helen Westcot and Vera Miles, sisters of Ron Hagerthy, who had been a drummer boy in his Civil War company, were captives of the Cheyennes, he undertakes to rescue them with the aid of several soldiers, including Frank Lovejoy, a sergeant, as his assistant, and Steve Broidy, Dick Wesson, Lane Chandler, Neville Brand and Onslow Stevens. All dress themselves as buffalo hunters to mislead the Indians as to their mission and, while the Indians dance around a campfire in their village, Madison and a few of his men steal into the girls' tent and carry them away. Helen follows her rescuers gladly, but Vera has to be rescued by force, for she had become a Cheyenne in all but blood and was about to marry the chief. On the return trip to Fort Bellows, the party is harrassed continually by the Indians. Hagerthy, wounded, has to be carried on a stretcher. Helen gives him tender care, but Vera ignores him. Upon reaching the fort, they find it in ruins as a result of a Cheyenne attack. Madison orders the party to start immediately for Fort Darby via the Feather River. The Indians, aided by secret signals from Vera, continue to harrass the party and eventually steal their horses, but the chief does not attack lest he endanger Vera's life. Lovejoy and Brodie undertake to reach the fort ahead of the others. Brodie is killed by the Indians, but Lovejoy gets past them. Meanwhile Vera falls to death from a steep cliff when she attempts to escape. When the party reaches Feather River, the Indians attack in full force. Just when all seems lost, the Cavalry, summoned by Lovejoy, arrives on the scene and routs the Indians. It ends with Madison and Helen, by this time in love, deciding to marry.

David Weisbart produced it, and Gordon Douglas directed it, from a story and screenplay by James R. Webb.

Suitable for all.

"War Paint" with Robert Stack, Joan Taylor and Charles McGraw

(*United Artists, no rel. date set; time,* 89 *min.*)

Although "War Paint," which has been photographed in Pathecolor, has been produced with fine skill, making one believe the doings of the characters, the action is rather slow; the characters are presented as doing nothing more than going through bare mountains to reach an Indian chief to whom they may present a treaty designed to stop the Indians from going on the war path. The only interest the author injected into the story is the misleading of the U. S. Cavalry and its commander by the chief's son, who hated the whites because he believed that they made treaties and then broke them to suit their own convenience. But it should satisfy picture-goers in theatres where Indian-white strife pictures are acceptable. There is no comedy relief. Robert Stack makes a good Cavalry lieutenant. His judgment is cool and the orders he gives are aimed at saving the lives of his men. Joan Taylor makes a fine Indian girl. The rest of the cast, too, do good work. The photography is good:—

While leading a Cavalry detachment to Fort Kirk, Stack learns of the disappearance of a Government emmisary, to whom he was to hand a Washington treaty for delivery to Chief Gray Cloud and his fellow-chiefs at a treaty encampment. Aware that the treaty had to be delivered within nine days and that it would take at least six days to reach the encampment, Stack decides to take it to Gray Cloud himself. At this juncture, Keith Larsen, son of Gray Cloud, rides up and offers to guide the detachment to the encampment. Actually, Larsen had murdered the Government emmisary, and he now planned to prevent the delivery of the treaty. Joan Taylor, Larsen's sister, rides ahead of the party unseen and is able to assist Larsen secretly. In the days that follow, the detachment's water supply is sabotaged, their saddle straps cut, and they encounter numerous dangers, such as landslides and falling boulders. With the men on the verge of cracking from the heat and thirst, they find their horses gone one morning. They rightfully suspect Larsen who, before he is shot and killed, confesses that he had sabotaged the march because he did not trust the word of the whites. While the rest of the squad staggers on, Douglas Kennedy, one of the troopers, is given the remaining water and sent ahead to deliver the treaty to Gray Cloud. Joan intercepts Kennedy and kills him, but is wounded herself. She is found by Stack, who makes her his prisoner and who takes the treaty from Kennedy's body. Complications arise when the men mutiny after reaching a mine shaft and discovering gold. As Stack fights off the greedy men, who were more interested in the gold than in delivering the treaty, Joan realizes that he was fighting to bring about peace and offers to lead him to her father. While Charles McGraw, a loyal trooper, sacrifices his life to hold back the crazed soldiers, Stack, aided by Joan, escapes with the treaty and delivers it in time to attain the peace.

Howard W. Koch produced it, and Lesley Selander directed it, from a screenplay by Richard Alan Simmons and Martin Berkeley, based on a story by Fred Friedburger and William Tunberg.

Unobjectionable morally, but best suited for adults.

"Johnny, the Giant Killer"

(*Lippert, June* 5; *time,* 60 *min.*)

This is an animated cartoon subject, produced in France, photographed in Technicolor, and dubbed with English dialogue. Though the original dialogue was in French, the English dialogue is never out of synchronism since no lip movements are involved. The color is exquisite, and the photography the best that can be obtained by the camera lens. The picture should prove most suitable to class audiences, but its "Disneyan" flavor and the color photography are so enchanting that even picture-goers of the rank and file may be attracted by it when shown as part of a double bill:—

Young Johnny and a group of boys his own age visit a castle. There they are captured by a child-eating giant, who puts the boys through a machine that reduces them to small pieces so that he may devour them without choking. A bird helps Johnny to escape. Later a swarm of bees befriend him and the Queen Bee presents him with a Silver Sting. A vindictive guard challenges Johnny but the Queen stops their duel and banishes the guard. During a gala carnival in Johnny's honor, the renegade guard incites enemies to attack and then loot the bees' home. Fearlessly swinging his Silver Sting, Johnny saves the Queen and her hive. The bees and other friendly insects march on the castle in numbers so great that they overwhelm the giant and reduce him to miniature, whereas Johnny and his friends regain their normal size.

The cartoon was produced by Jean Image Films Productions, from a story by Paul Colline, Charles Frank and Nesta Macdonald, based on an idea by Eraine.

Excellent family entertainment.

"The Sword and the Rose" with Richard Todd and Glynis Johns

(*RKO-Disney, August; time, 92 min.*)

Made in England by Walt Disney, this live-action costume play has been given a fine production. One that should appeal to class audicnces. The color photography, by the Technicolor process, is outstanding; it is so subdued that it never jars artistic tastes. The direction, acting and settings are superb. But it is doubtful if it will have more than a mild appeal to the picture-goers of the rank and file, for the action, except for several swashbuckling sequences, is slow and generally lacking in the type of excitement one associates with pictures of this kind. Moreover, though Richard Todd and Glynis Johns do good work as the hero and heroine, their marquee value is unimportant insofar as the American exhibitors are concerned. The story, which takes place in England during the reign of Henry VIII, deals with the King's beautiful but headstrong sister's love for a commoner, whom she marries in the end. There are the usual intrigues, engineered by an unwanted suitor, who plots the hero's death. Light comedy prevails almost throughout. The story is based on the novel "When Knighthood Was in Flower," which was produced once before, in the silent days, with Marion Davies in the feminine lead:—

In 1514, the outstanding beauty in the court of Henry VIII (James Robertson Justice) is his young sister, Princess Mary Tudor (Glynis Johns)—headstrong and impetuous. She can coax most anything from her royal brother, but the one point on which he remains adamant is the matter of her marriage. Though she had fallen madly in love with Charles Brandon (Richard Todd), a commoner who had just returned from the foreign wars and had been promoted as a captain in the castle guard, Henry insists that she marry the aged but politically useful Louis XII of France. Learning that Brandon is sailing away from England in deference to her, Mary follows him to Bristol and masquerades as a page in order to board the same ship. But the King's men catch up with the lovers, and Mary, to save Brandon's life, agrees to marry Louis provided that, when he dies, she will have the right to choose her second husband. Meanwhile Brandon is imprisoned in the Tower of London, under the wardership of the Duke of Buckingham (Michael Gough), who desired Mary for himself. Buckingham tricks Brandon into attempting an escape so that this henchmen would have reason to kill him. Brandon is attacked outside the Tower and left for dead, but he is only wounded and makes good the escape. In France, Mary cleverly induces the aged Louis to keep pace with her feigned gaiety, causing his death within four months. Now expecting to marry Brandon, Mary is shocked when Buckingham arrives in France and informs her that Brandon is dead. He tries to force his attentions on Mary, but Brandon appears on the scene and bests him in a duel. Brandon then marries Mary and they return to England to throw themselves on Henry's mercy. Henry is resentful at first, but when Brandon suggests a way by which he (Henry) could keep the gold that the new King of France had sent to him in return for Mary's hand, he approves the marriage and makes Brandon a Duke.

Perce Pearce produced it, and Kenneth Annakin directed it, from a screenplay by Lawrence E. Watkin, based on the novel "When Knighthood was in Flower," by Charles Major.

Family.

"Roman Holiday" with Gregory Peck, Audrey Hepburn and Eddie Albert

(*Paramount, Sept.; time, 119 min.*)

An excellent romantic comedy-drama, the kind that should be enjoyed thoroughly by all types of movie-goers. Favorable word-of-mouth advertising should make it a top box-office attraction. Filmed in its entirety in Rome, Italy, the story is a completely charming and frolicsome tale about a modern-day Princess who, rebelling against her royal obligations while on a good-will tour, decides to go out on a 24-hour fling incognito. The comedy stems from her whacky adventures with an American newspaperman who, seeking an exclusive story, pretends not to know who she is. Many of the situations throughout are rich in humor and, at times, highly comical, but other situations are warmly appealing and frequently tug at one's heart strings. Audrey Hepburn, an attractive British newcomer to the screen, has a delightful personality and fine acting talents. Her characterization as the Princess is natural, human and completely winning. Gregory Peck, as the newspaperman, is excellent. Considerable comedy is contributed by Eddie Albert, as a news photographer, who secretly takes pictures of the Princess throughout her gay fling. The colorful Rome backgrounds, with its ancient buildings and teeming streets, are fascinating:—

Tired of schedules and of public appearances while visiting Rome on a good-will tour, Audrey, heir-apparent to a mythical European throne, suffers a mild case of hysterics and is given a sedative to make her sleep. The embassy issues a bulletin cancelling her engagements for the next day and explaining that she is indisposed with a cold. Not yet affected by the sleeping drug, Audrey slips out of the embassy unseen to have a little fun. Peck, a correspondent for an American news service, finds her in a sleepy daze in the early morning hours and, thinking that she is intoxicated, takes her to his apartment to sleep it off. He first becomes aware of her identity when he reports for work and sees her photo in a newspaper. Keeping this information to himself, he promotes a $5,000 bonus for himself provided he obtains an exclusive interview with the Princess. Meanwhile Audrey's disappearance had thrown the embassy into an uproar, and secret agents are dispatched to conduct a quiet search for her. Peck returns to his apartment, where Audrey, now awake, thanks him for his hospitality and represents herself as a student. Keeping his own identity a secret, Peck persuades her to let him show her around Rome, and subtly arranges for Albert to accompany them. They have a grand time cavorting about the city and almost land in jail when their motorscooter gets out of control on the city streets, but Peck, secretly using his newspaper influence, talks the authorities out of penalizing them. In the evening they attend a public dance. There, the secret agents catch up with Audrey and try gently to make her return to the embassy, but she joins Peck and Albert in fighting off the agents who, unknown to the Rome police, are arrested while Audrey and Peck escape. By the time the evening is over, Audrey and Peck are deeply in love, but each in his heart realizes that nothing can come of it. They bid each other a tender farewell and separate. Realizing that a story of the day's events would serve only to embarrass the Princess, Peck decides not to write it, much to the chagrin of his editor, and he induces the understanding Albert not to release the exclusive photos he had taken. On the following day, when Audrey holds a press conference, Peck and Albert are among the newspapermen present. Albert quietly gives her the pictures as a memento of her fling, after which she and Peck exchange understanding glances before taking a final and silent farewell of each other.

It was produced and directed by William Wyler, from a story by Ian McLellan Hunter, who collaborated on the screen play with John Dighton.

Suitable for every one.

"Genghis Khan" with Manuel Condes

(*United Artists, June 12; time, 87 min.*)

Produced in the Philippines with an all-Filipino cast, this legendary story of the rise of Genghis Kahn from obscurity to conqueror of half the globe has very little chance in this country, except, perhaps, in specialized theatres. American audiences will find the picture quite confusing, for it has English narration superimposed over the Tagalog dialogue spoken by the players. Some of the sequences are filled with considerable action and in some respects are fascinating, but on the whole it is all quite amateurish from all viewpoints—writing, direction and acting. Manuel Conde, who plays the part of Genghis Kahn, produced and directed it, and wrote the screenplay with Carlos V. Francisco.

Unobjectionable morally.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXV NEW YORK, N. Y., SATURDAY, JULY 4, 1953 No. 27

(Semi-Annual Index — First Half of 1953)

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Murder Without Tears—Allied Artists (64 min.) 95

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5323 The Homesteaders—Elliott (62 min.).....Mar. 22
5303 Fort Vengeance—Craig-Moreno Mar. 29
5333 The Marksman—Wayne Morris (60 min.)..Apr. 12
5329 Trail Blazers—Alan Hale, Jr. (63 min.).....Apr. 19
5310 Cow Country—O'Brien-Castle Apr. 26
5324 Rebel City—Elliott (63 m.) May 10
5319 Loose in London—Bowery Boys.....May 24
5311 Roar of the Crowd—Duff-Stanley May 31
5328 Murder Without Tears—Holden-Stevens ...June 14
5314 Safari Drums—Johnny Sheffield June 21
5309 Son of Belle Starr—Larsen-Castle June 28
5330 Northern Patrol—Kirby Grant July 12
5307 Affair in Monte Carlo—Todd-Oberon.....July 19
3101 The Maze—Hurst-Carlson (3-D).....July 26
5325 Topeka—Elliott Aug. 9
5320 Clipped Wings—Bowery Boys.....Aug. 23
5317 Mexican Quest—Brent-Sharpe.....Aug. 30

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

541 The Glass Wall—Gassman-Grahame Apr.
528 One Girl's Confession—Haas-Moore Apr.
537 Jack McCall, Desperado—Montgomery Apr.
525 Problem Girls—Walker-Elliott Apr.
547 Man in the Dark—O'Brien-Totter (3D) Apr.
546 Fort Ti—George Montgomery (3D) May
522 Ambush at Tomahawk Gap—Hodiak-Derek May
574 Goldtown Ghost Riders—Autry (57 m.) May
538 Serpent of the Nile—Fleming-Lundigan May
520 The Juggler—Douglas-Vitale June
541 Siren of Bagdad—Henreid-Medina June
529 The 49th Man—Ireland-Denning June
530 Thunderhoof—reissue June
533 Let's Do It Again—Wyman-Milland.....July
535 The Last Posse—Crawford-Derek July
549 Flame of Calcutta—Darcel-Knowles July
575 Pack Train—Autry (57 min.) July
The 5000 Fingers of Dr. T—Hayes-Healy.....Aug.
Mission Over Korea—Hodiak—Totter Aug.
Cruisin' Down the River—Haymes-Totter.....Aug.
Valley of Head Hunters—Weissmuller.....Aug.

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

5211 Bad Blonde—Payton-Wright Apr. 10
5213 Bachelor in Paris—Price-Vernon Apr. 17
5227 College Capers—3D Featurette (15 m.) May 1
5217 Twilight Women—Jackson-Ray May 15
5215 Ali Baba Nights—reissue May 22
5218 The Slasher—Kenney-Collins May 29
5205 Johnny the Giant Killer—Cartoon feature ..June 5
5228 Ghost Ship—Walsh-Court June 12
5229 Eyes of the Jungle—Jon Hall July 1
5221 Great Jesse James Raid—Parker-Payton July 17
5225 Sins of Jezebel—Paulette Goddard Sept. 4

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, N. Y.)

325 Small Town Girl—Powell-Granger Apr.
324 Sombrero—Montalban-Angeli Apr.
329 Code Two—Meeker-Forest Apr.
326 Bright Road—Dandridge-Horton Apr.
327 Never Let Me Go—Gable-Tierney May
330 Cry of the Hunted—Gass-Bregen May
332 Fast Company—Keel-Foch May
331 Remains to be Seen—Allyson-Johnson May
333 Young Bess—Granger-Simmons May
334 Slight Case of Larceny—Rooney-Brackin.....June
337 Arena—Young-Bergen (3D) June
336 Scandal at Scourie—Pidgeon-Garson June
338 Story of 3 Loves—all-star cast June
335 Dream Wife—Kerr-Grant June
339 Trader Horn—reissue June
340 Sequoia—reissue June
342 Lili—Caron-Ferrer July
341 Dangerous When Wet—Williams-Lamas July
344 Main Street to Broadway—all-star cast July
343 Ride, Vaquero—Taylor-Gardner July
348 Latin Lovers—Turner-Montalban July
346 Affairs of Dobie Gillis—Reynolds-Van.....Aug.
347 The Big Leaguer—Robinson-Vera Ellen Aug.
345 The Bandwagon—Astaire-Charisse Aug.
Give a Girl a Break—
The Champions-Reynolds Aug.
The Great Diamond Robbery—Skelton.....Sept.
Terror on a Train—Ford-Vernon Sept.
The Actress—Tracy-Simmons-Wright Sept.

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

5215 Girls of Pleasure Island—Taylor-Genn Apr.
5216 Off Limits—Hope-Rooney-Maxwell Apr.
5217 Pony Express—Heston-Fleming May
5230 Sangaree (3D)—Lamas-Dahl May
5130 Greaatest Show on Earth—general release May
5221 The Vanquished—Payne-Sterling June
5222 Sacred Stiff—Martin & Lewis June
5220 Jamaica Run—Milland-Dahl June
5223 Houdini—Leigh-Curtis July
5224 Stalag 17—William Holden July
5225 Shane—Ladd-Arthur-Heflin Aug.
5227 Arrowhead—Heston-Sinclair Aug.
5228 Roman Holiday—Peck-Hepburn Sept.
5226 Forever Female—Rogers-Holden-Douglas not set
5218 War of the Worlds—Barry-Robinson not set

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)

316 Count the Hours—Wright-Carey Apr.
319 The Big Frame—British-made Apr.
317 Port Sinister—James Warren Apr.
320 Sea Devils—DeCarlo-Hudson May
321 Below the Sahara—Documentary May
318 Split Second—Smith-Andes May
Night Without Stars—Farrar-Gray May
323 Affair With a Stranger—Simmons-Mature.....June
324 Tarzan and the She-Devil—Lex Barker.....June
Second Chance—Mitchum-Darnell (3-D).....July
The Sea Around Us—Documentary July
Mighty Joe Young-reissue July
Isle of the Dead—reissue July
Devil's Canyon—Robertson Mayo (3-D)
(*formerly* "*Arizona Outpost*") July
Sword and the Rose—Todds Johns Aug.
Stage Door—reissue Aug.
Without Reservations—reissue Aug.
Rage of the Jungle—Sheridan-Ford-Scott.....Sept.
Son of Sinbad—Robertson-Forrest (3-D) Sept.
She Had to Say Yes—Mitchum-Simmons.....Sept.
Louisiana Territory (3D)—Winter not set
The 3-D Follies—All-Star not set

Republic Features

(1740 *Broadway, New York* 19, N. Y.)

5206 A Perilous Journey—Ralston-Brady Apr. 5
5207 Fair Wind to Java—MacMurray-Ralston ...Apr. 28
5208 The Sun Shines Bright—Winninger-Whelan..May 2
5231 Iron Mountain Trail—Allen (54 m.) May 8
5242 Savage Frontier—Lane (54 m.) May 15
5209 City that Never Sleeps—Young-Powers.....June 12
5210 Sweethearts on Parade—Middleton-Norman..July 15
Down Laredo Way—Allen July 20

Twentieth Century-Fox Features

(444 W. 56th St., *New York* 19, N. Y.)

312 The President's Lady—Hayward-Heston Apr.
311 Call Me Madam—Merman—O'Connor Apr.
310 Tonight We Sing—Wayne-Pinza Apr.
319 The Desert Rats—James Mason May
315 Man on the Tight Rope—March-Grahame May
318 Titanic—Webb-Stanwyck May
314 Invaders from Mars—Hunt-Carter-Franz May
352 Gentleman's Agreement—reissue May
353 Snake Pit—reissue May
320 The Girl Next Door—Dailey-Haver June
321 Powder River—Calhoun-Calvet June
322 Pickup on South Street—Widmark-Peters June
355 Roadhouse—reissue July
354 Kiss of Death—reissue July
324 White Witch Doctor—Hayward-Mitchum July
323 The Glory Brigade—Mature July
325 The Kid from Left Field—Dailey-Bancroft July
307 The Farmer Takes a Wife—Grable-Robertson ...July
Inferno—Ryan-Lundigan-Fleming (3D) Aug.
Gentlemen Prefer Blondes—Monroe-Russell ...Aug.
Sailor of the King—Hunter-Rennie Aug.

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

That Man from Tangiers—Asther-Young May 8
Phantom from Space—Cooper-Anders May 15
Rough Shoot—McCrea-Keyes May 22
Raiders of the Seven Seas—Payne-Reed May 27
Volcano—Anna Magnani June 5
The Twonky—Conreid-Blondell June 10
Genghis Khan—Manuel Conde June 12
The Neanderthal Man—Shayne-Crane June 19
The Marshal's Daughter—all-star June 26
Return to Paradise—Cooper-Haynes July 10
Fort Algiers—De Carlo-Thompson July 15
The Moon is Blue—Holden-Niven-McNamara.....July 17
My Heart Goes Crazy—Field-Gynt July 22
Gun Belt—Montgomery-Hunter-Westcott July 24
Vice Squad—Robinson-Goddard July 31

Universal-International Features

(445 *Park Ave., New York* 22, N. Y.)

315 Desert Legion—Ladd-Dahl Apr.
316 Abbott & Costello Go to Mars Apr.
317 The Lone Hand—McCrea-Hale May
318 Law and Order—Reagan-Cabot May
319 It Happens Every Thursday—Young-Forsythe ..May
320 Column South—Murphy-Evans June
321 Take Me to Town—Sheridan-Hayden June
322 It Came from Outer Space (3D)—
Carlson-Rush June
323 A Queen is Crowned—Documentary June
324 Francis Covers the Big Town—O'Connor July
325 All I Desire—Stanwyck-Carlson July
326 The Great Sioux Uprising—
Chandler-Domergue-Bettger July
327 Thunder Bay—Stewart-Dru-Duryea Aug.
329 Abbott & Costello Meet Dr. Jekyll and Mr. Hyde—
with Boris Karloff Aug.
328 The Man from Alamo—Ford-Adams Aug.
The Cruel Sea—British-made not set
Forbidden—Curtis-Dru-Bettger not set

Warner Bros. Features

(321 W. 44th St., *New York* 18, N. Y.)

216 Trouble Along the Way—Wayne-Reed Apr. 4
217 The System—Lovejoy-Weldon Apr. 18
218 House of Wax (3D)—Price-Lovejoy Apr. 25
219 By the Light of the Silvery Moon—
Day-MacRae May 2
220 The Desert Song—Grayson-MacRae May 30
221 The Beast of 20,000 Fathoms—
Christian-Raymond June 13
222 South Sea Woman—Lancaster-Mayo June 27
223 The Charge at Feather River—
Madison-Lovejoy (3D) July 11
The City is Dark—Nelson-Kirk July 25
Master of Ballantrae—Flynn-Campbell Aug. 1
So This is Love—Grayson-Abel Aug. 15
Plunder of the Sun—Ford-Lynn-Medina Aug. 29
The Diamond Queen—Lamas-Dahl Sept. 12

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5611 A Helping Paw—Favorite (reissue) (7 m.) .May 7
5807 World's Championship Rodeo—
Sports (10 m.) May 7
5858 Hollywood's Great Comedians—
Screen Snapshots (9½ m.) May 14
5703 Safety Pin—Mr. Magoo (7 m.) May 21
5901 Beyond the Frontier—Topnotcher (10 m.) .May 28
5612 The Mad Hatter—Favorite (reissue) (7 m.) .May 28
5956 Shorty Sherock & Orch.—
Thrills of Music (reissue) (8½ m.) June 4
5555 Candid Microphone No. 5 (10 m.).....June 11
5901 Beyond the Frontier—Topnotcher (10 m.)..June 11
5859 Hollywood's Pair of Jacks—
Screen Snap. (10½ m.) June 18
5613 Mother Hen's Holiday—
Favorite (reissue) (7 m.) June 18
5808 Billiard & Bowling Champs—Sports June 18
5505 Christopher Crumpet—Jolly Frolic (7 m.) ..June 25
5902 This is Versailles—Topnotcher June 25
5614 The Dream Kids—
Favorite (reissue) (7½ m.) July 9
5999 Gerald McBoing-Boing's Symphony—
UPA Special (7½ m.) July 15
5860 Out West in Hollywood—Screen Snapshots..July 23
5704 Magoo's Masterpiece—Mr. Magoo July 30

(*Ed Note: "The Babe Didrikson Story," listed as No. 5808 in the previous index, has been withdrawn.*)

Columbia—Two Reels

5406 Loose Loot—Stooges (16 m.) Apr. 2
5414 Spies & Guys—Joe Besser (16½ m.) Apr. 9
5426 Calling All Fibbers—
Vera Vague (reissue) (16½ m.) Apr.16
5407 Tricky Dicks—Stooges (16 m.) May 7
5415 He Popped His Pistol—Joe Besser (16 m.) .May 14
5160 The Lost Planet—serial (15 ep.) June 4
5416 Love's A Poppin'—Andy Clyde (16 m.)....June 11
5440 Spooks—Stooges (3-D) (16 m.) June 15
5436 Hot Water—Favorite (reissue) (18½ m.)...July 16

Metro-Goldwyn-Mayer—One Reel

T-415 Beautiful Bavaria—Traveltalk (9 m.) Apr. 4
W-442 Little Johnny Jet—Cartoon (7 m.) Apr. 18
S-457 Travel Quiz—Pete Smith (9 m.) Apr. 25
W-443 That's My Pup—Cartoon (7 m.) Apr. 25
W-465 Red Hot Riding Hood—
Cartoon (reissue) (7 m.) May 2
T-416 Johannesburg - City of Gold—
Traveltalk (8m.) May 16
W-444 Heir Bear—Cartoon (6 m.) May 30
S-458 The Postman—Pete Smith (10 m.) May 30
W-445 TV of Tomorrow—Cartoon (7 m.) June 6
T-417 Delightful Denmark—Traveltalk (7 m.)..June 27
W-466 Flirty Birdy—Cartoon (reissue) (7 min.)..July 4
T418 Copenhagen—City of Towers (8 m.).....July 14

Paramount—One Reel

M12-5 There He Goes Again—Topper (10 m.) ..May 1
R12-8 Sporting British West Indies—
Sportlight (9 m.) May 1
X12-4 Aero-Nutics—Kartune (7 m.) May 8
H12-3 Herman the Catoonist—
Herman & Katnip (7 m.) May 15
E12-5 Popeye's Mirthday—Popeye (6 m.) May 22
B12-4 North Pal—Casper (7 m.) May 29
M12-6 Bear Crazy—Topper (10 m.) May 29
P12-5 Better Bait than Never—
Noveltoon (7 m.) June 5
R12-9 Green Mountain Speedsters—
Sportlight (10 m.) June 12
E12-6 Toreadorable—Popeye (7 m.) June 12
R12-10 Flying Horseshoes—Sportlight (9 m.) ...June 19
X12-5 Invention Convention—Kartune (7 m.)...June 26
K12-5 Call Me Skinny—Pacemaker (10 m.).....June 26
B12-5 By the Old Mill Stream—Casper (7 m.)....July 3

RKO—One Reel

34107 The Simple Things—Disney (7 m.) Apr. 18
34108 For Whom the Bulls Toil—Disney (7 m.) .May 9
34109 Fountain of Youth—Disney (6 m.) May 30
34110 Father's Week End—Disney (7 m.) June 20
34111 How to Dance—Disney (6 m.) July 11
34112 The New Neighbor—Disney Aug. 1

RKO—Two Reels

33604 Pardon My Wrench—Gil Lamb (16 m.) ..Mar. 13
33108 Escape to Freedom—Special (15 m.) Mar. 27
32801 Alaskan Eskimo—People & Places (27 m.) .Apr. 10
33801 Basketball Highlights—Special (15 m.) ...Apr. 17
33109 Tower of Destiny—Special (15 m.).....May 22
33109 Tower of Destiny—Special May 22

Republic—One Reel

9221 Washington—City of Destiny—
This World of Ours (9 m.) Apr. 1
9222 Singapore—This World of Ours (9 m.) ...June 1

Republic—Two Reels

5284 Return of Capt. Marvel—Serial (12 ep.)
reissue (*formerly titled "Adventures of Capt. Marvel"*) Apr.
5270 Cosmic Vengeance—
Commando Cody (30 m.) Apr. 28
5271 Nightmare Typhoon—
Commando Cody (30 m.) May 28
5272 War of the Space Giants—
Commando Cody (30 m.) June 19
5273 Destroyers of the Sun—
Commando Cody (30 m.) June 26
5381 Canadian Mounties vs. Atomic Invaders—
serial (12 ep.) July

Twentieth Century-Fox—One Reel

5308 Pill Peddlers (Talk Magpies)—Terry. (7 m.) .Apr.
5309 Featherweight Champ (Dinky)—Terry. (7 m.) .Apr.
5329 Happy Circus Days—Terry. (reissue) (7 m.) .Apr.
5310 Playful Puss (Little Roquefort)—
Terrytoon (7 m.) May
5311 Plumber's Helpers (Terry Bears)—
Terrytoon (7 m.) May
5330 Neck and Neck—Terrytoon (reissue) (7 m.) ..May
5312 Hot Rods (Mighty Mouse)—Terry. (7 m.) June
5313 Ten Pin Terrors (Talk, Magpies)—
Terrytoon (7 m.) June
5314 The Orphan Egg (Dinky)—Terry. (7 m.) June
5315 Friday the 13th (Little Roquefort)—
Terrytoon (7 m.) July
5316 When Mousehood Was in Flower
(Mighty Mouse)—Terrytoon (7 m.) July
5317 Open House (Terry Bears)—Terry. (7 m.) ...Aug.
5318 Bargain Daze (Talk. Magpies)—Terry. (7 m.) .Aug.

Universal—One Reel

8324 Bucaneer Woodpecker—Cartune (7 m.) ..Apr. 20
8344 Deadly Drums—Variety View (10 m.) May 4
8325 Mouse and the Lion—Cartune (6 m.) May 11
8381 Fiesta Frolics—Color Parade (9 m.) May 18
8326 Operation Sawdust—Cartune (6 m.).....June 15
8327 The Flying Turtle—Cartune (6 m|) June 29
8382 King of the Sky—Color Parade (10 m.).....July 13
8328 Wrestling Wrecks—Cartune (6 m.) July 26

Universal—Two Reels

8306 Harry James & His Music Makers—
Musical (14 m.) May 7
8368 Factories, Mines and Waterways—
Earth and its People (21 m.) May 18
8307 Music on the Double—Musical (18 m.) May 28
8308 Nat King Cole and Russ Morgan & His Orch.—
Musical (18 m.) (3-D) May 28
8369 British Trade & Industry—
Earth and its People (21 m.).....June 15
8370 Farmer-Fisherman—
Earth and its People (21 m.) July 13
8371 The Lumber States—
Earth and its People Aug. 10

Vitaphone—One Reel

9715 Ant Pasted—Merrie Melody (7 m.) May 9
9507 Yo Ho Wonder Valley—
Sports Parade (10 m.) May 9
9716 Much Ado About Nutting—
Merrie Melody (7 m.) May 23
9404 So You Want a Television Set—
Joe McDoakes (10 m.) May 23
9717 There Auto Be a Law—Looney Tune (7 m.) June 6
9805 Vincent Lopez & Orch.—
Melody Master (10 m.) June 6
9310 Mighty Hunters—
Hit Parade (reissue) (7 m.) June 13
9729 Hare Trimmed—Bugs Bunny (7 m.) June 20
9606 Head Over Heels—Novelty (10 m.) June 20
9718 Tom-Tom Tomcat—Merrie Melody (7 m.) ..June 27
9508 Desert Killer—Sports Parade (10 m.) June 27
9719 Wild Over You—Looney Tune (7 m.) July 11
9311 The Fighting 69½—
Hit Parade (reissue) (7 m.) July 11
9720 Duck Dodgers in the 24½ Century—
Merrie Melody (7 m.) July 25
9509 Ride a White Horse—Sports Parade (10 m.) July 25
9312 Sniffles Takes a Trip—
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9406 So You Love Your Dog—
Joe McDoakes (10 m.) Aug. 1
9730 Bully for Bugs—Bugs Bunny (7 m.) Aug. 8
9607 The Spirit of West Point—Novelty (10 m.) .Aug. 8
9510 A Danish Sport Delight—
Sports Parade (10 m.) Aug. 15
9721 Plop Goes the Weasel—Looney Tune (7 m.) .Aug. 22
9806 Spade Cooley Band—
Melody Master (10 m.) Aug. 22
9722 Cat-Tails for Two—Merrie Melody (7 m.) .Aug. 29
9313 Wacky Wild Life—
Hit Parade (reissue) (7 m.) Aug. 29

Vitaphone—Two Reels

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9007 America for Me—Special (20 m.) May 30
9008 Where the Trade Winds Play—
Special (18 m.) July 4
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UNWARRANTED CRITICISM

In an interesting talk made to the industry press this week on the problems that face the motion picture business because of the influx of wide-screen systems, aspect ratios and stereophonic sound, Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, had this to say, in part:

"Before concluding, we would like to focus attention upon an extremely important equipment problem. We believe that exhibitors should give every consideration to the equipping of their theatres with all-purpose screens, stereophonic sound and other necessary equipment for the presentation of the new wide-screen pictures. It is well-known that theatres must have a custom-built job when it comes to this kind of equipment so that each picture presented will be as overwhelming as possible. Affiliates of American Broadcasting-Paramount Theatres have equipped their larger theatres with all-purpose screens and stereophonic sound so as to be ready when these new wide-dimension pictures are released and we know that other exhibitors have done the same. However, as we said before, there are still tremendous expenditures to be made for new equipment in theatres other than the flagships and in theatres owned by the smaller exhibitors. These costs must be carefully weighed and balanced and the path ahead must appear much clearer before this can be done. In this connection, we would like to point out that screens and lenses necessary in the presentation of one of the wide-screen systems are so high in price that they just cannot be afforded by a great many exhibitors. This is a serious hindrance and presents a very serious problem to exhibitors. We are informed that these high prices would be much lower and within the reach of exhibitors in a free and competitive market among all the equipment manufacturers and we cannot urge too strongly that everyone concerned make this free and open competition possible quickly. Only in this way can theatres, many of which are unable to pay their bills because of the trying times they have gone through in recent years, be in a position to equip themselves without losing any further time."

Upon being questioned by the newsmen, Mr. Hyman acknowledged that he was referring to the CinemaScope screens and lenses as being priced too high. The CinemaScope anamorphic lenses are now priced at $2,875 per pair, but Mr. Hyman claims that qualified firms had advised him that lenses should cost no more than $400 to $500 per pair. He admitted, however, that no manufacturer had offered to supply his theatres with the lenses within such a price range.

As to the screens, Mr. Hyman said that the Walker screen installed in four of his theatres are as satisfactory as the CinemaScope Miracle Mirror screen, and the cost was only $1.25 per square foot as compared to the Miracle Mirror price of from $3.00 to $3.50 per square foot.

When Mr. Hyman's attention was called to the fact that 20th Century-Fox had advanced approximately $625,000 to Bausch & Lomb, the optical company, for retooling its plant to turn out sufficient lenses for at least 2,000 theatres by the end of this year, he, as well as Leonard Goldenson, AB-PT president, readily agreed that 20th-Fox should be reimbursed for their heavy outlay of money, but did not believe that it would be wise to add this cost to the equipment at this time. Neither one, however, suggested how else the investment could be recouped.

This paper agrees with Mr. Hyman that the high cost of the new-dimension equipment poses a serious problem for many exhibitors, and it commends his desire to see the price of such equipment brought within the reach of all theatres. It cannot agree with him, however, when he singles out 20th Century-Fox as a sort of profiteer on CinemaScope installations, for the fact remains that the company has invested more than $3,000,000 to develop and perfect the system, and to insure a rapid and continuous production of lenses and screens. All this is in addition to the many millions of dollars it has and is investing in CinemaScope productions to assure the exhibitors of a steady flow of such pictures.

In short, 20th Century-Fox is backing up its faith in CinemaScope with hard cash, and is doing so without the help of any other company, except for MGM, which is producing four films in the process. And since 20th-Fox can look to no one to reimburse it for any losses it may incur if the venture should fail—a happening that is not likely, it is no more than fair that it should seek to recoup the investments it has made in the equipment field. Once CinemaScope proves itself successful, the different lens manufacturers will no doubt be willing to invest in the production of anamorphic lenses. Meanwhile they are marking time while 20th-Fox takes all the risks.

HARRISON'S REPORTS neither condemns nor condones the prices demanded by 20th-Fox for the CinemaScopes lenses and Miracle Mirror screens, for it has no way of knowing if they are or are not excessive in accordance with the manufacturing costs. The fact remains, however, that the company, through Al Lichtman, its director of sales, has made it clear that no theatre is required to buy the CinemaScope lenses and Miracle screens in order to obtain the CinemaScope pictures. The only requirement is that the non-CinemaScope installations meet the CinemaScope standards of projection. And since 20th-Fox admits that the patents on the anamorphic lens used in CinemaScope have expired, there is nothing to stop the lens manufacturers from producing the lenses themselves. The only difficulty that they might encounter, according to Lichtman, is the "know-how." Accordingly, there is no foundation to Mr. Hyman's plea for a "free and competitive market."

Motion Picture Daily reports that Lichtman, when asked to comment on the claim that a pair of anamorphic lenses should not cost more than $400 to $500, declared that "it is one thing to get a quotation on a lens and another thing to have it made." If it can be done, 20th Century-Fox will have no alternative but to learn the "know-how" from others. Until then, let us be fair enough to withhold criticism from a company that has had the courage to take a gamble that may very well save the industry and lift it to new heights.

"Little Boy Lost" with Bing Crosby

(*Paramount, no rel. date set; time,* 97 *min.*)

To parents, to the middle-aged and to elderly people in general, "Little Boy Lost" should prove a tender and satisfying entertainment, but it is doubtful if the teen-agers will go for it. Made in France, it is a tear-jerker, with many faults in its production. To begin with, the photography is "shabby." Then the story of a father's search for his lost boy is monotonous until Bing Crosby, as the father, comes upon little Christian Fourcade; then one's heartstrings are touched. As a matter of fact, little Christian gives the picture whatever emotional values it possesses, for he is a finished actor. Gabrielle Dorziat is fine as the Mother Superior, as is Georgette Anys, as the laundress. As for Crosby, he looks as if he got out of a sick bed to act. There is no vivacity in him, and he goes through his part listlessly. Moreover, he does very little singing. Claude Dauphin, as Crosby's friend, is only fair in his limited role. The scenes of suburban Paris are interesting:—

Crosby, an American radio correspondent stationed in Paris, falls in love with Nicole Maurey, a Parisian singer, and marries her. Immediately after their child is born, the Nazis invade Paris and Bing is compelled to retreat with the Allies. Nicole remains behind, works with the French underground, and is caught and executed by the Nazis. But the fate of the baby ramains unknown. After the Nazis are driven out of Paris, Bing returns to search for his son but gives it up as a hopeless task. But when the United Nations Tracing Service comes up with a clue, Bing returns to Paris and learns that Georgette Anys, a laundress, to whom an old priest brought a baby several years previously, had taken the child to an orphanage nearby. Bing visits the orphanage, where the Mother Superior points to little Christian, an eight-year-old boy, as his possible son. Bing takes the lad for a walk through the suburban town, hoping that he will say something or recognize some familiar place that would indicate that he is his son. He despairs when the child remembers nothing. But his heart jumps when the boy seems to recognize a perfume that had been used by Nicole and seems to sense a familiarity when taken to Nicole's old apartment. Questioned closely, however, the lad admits to Crosby that the laundress has coaxed him to remember anything Bing wanted him to remember. Broken in spirit, Bing returns the boy to the orphanage and declines when it is suggested that he adopt Christian even if he is not his son. While passing a few hours at an amusement park nearby, Bing wins a small calico toy dog as a prize, one that was similar to a toy he had given his son at birth. He sends it to the orphanage for the boy. Preparing to return to the United States, Bing goes to the orphanage to bid farewell to Christian and arrives just as the lad is given the toy dog. When he excitedly calls the toy "Blinkie," the name Bing had given the original toy seven years previously, it is all that Bing can do to control himself, for it leaves him without a doubt that he had found his little lost boy.

William Perlberg produced it, and George Seaton directed it from his own screenplay, based on the story by Marghanita Laski. Suitable for all.

"The Maze" with Richard Carlson

(*Allied Artists, July* 26; *time,* 81 *min.*)

So long as 3-D pictures continue to draw crowds, "The Maze" will undoubtedly do its share of the business, for it has been produced well and has good exploitation values. The action, however, is slow and ponderous. The story, which revolves around a noble ancestor's spirit, which had been transformed into a giant, frog-like monster, is fantastic, but it generates enough suspense in the development of the plot to keep one interested throughout. The producer has avoided employing gimmicks except in one instance—where the monster jumps toward the audience, making many people scream. Richard Carlson acts moodily in the leading role, but it is in keeping with the part's requirements. Most of the action takes place in a bleak castle, and the low-key photography helps to create an atmosphere that tends to give one mild creeps. There is no comedy relief:—

With but two weeks left before his marriage to Veronica Hurst, Richard Carlson receives word that his uncle, a Scottish baronet, is dead and that he, Carlson, the heir, is to visit Craven Castle at once. Weeks later, Veronica receives a letter from Carlson informing her that he wants their engagement broken and requesting that she do not try to see him again, for "it would mean a death." Her love for Carlson compels Veronica to go to the castle, accompanied by Katherine Emery, her aunt. Carlson's aged appearance shocks them, and so does the behavior of the servants, who were obviously trying to discourage them from remaining. Deeply alarmed, Veronica writes to several mutual friends of both Carlson and herself to come to the castle. Carlson receives them coldly when they arrive. He informs them that their respective rooms will be locked for the night but not to be alarmed, and requests that they leave the castle on the following morning. Suspecting that the castle's secret tower and the twists of a maze-like boxwood hedge in the garden have something to do with the mysterious behavior of Carlson and his servants, Veronica and her aunt steal a master key that night and set out to investigate. Penetrating the maze, they suddenly come face to face with the monster, which is destroyed in a fall from the tower. With the destruction of the creature, Carlson explains that it was the metamorphosed spirit of one of his ancestors, guarded by the succession of baronets for more than two hundred years, and that it had been his turn to guard it. Now relieved from the frightful burden, he sets a new date for his marriage to Veronica.

Richard Heermance produced it, and William Cameron Menzies directed it, from a screenplay by Dan Ullman.

Mainly for adults, even though it will attract children who seek "scary" doings in pictures.

"Vice Squad" with Edward G. Robinson and Paulette Goddard

(*United Artists, July* 31; *time,* 87 *min.*)

A good melodrama of its kind, expertly directed and acted. It is the story of a busy day in the life of a police captain as he goes about the business of solving minor and major crimes, particularly the murder of a policeman. While the story's details are many, they are, nevertheless, interesting, for they show how a detective bureau operates—interrogating witnesses, picking up suspects in the hope of getting clues, and making deals with criminals who are willing to talk to save their own skins. Edward G. Robinson is excellent as the police captain; he is stern and tough, yet also human, depending on the situation and the people involved. Paulette Goddard is not given much to do as a madame who, at times, is compelled to cooperate with the police by giving them needed information. The players who portray the gangsters act as if they are real criminals. The solving of the policeman's murder, the thwarting of a bank robbery, and the rescue of a girl who had been kidnapped by the gangsters unfold with considerable excitement and are made believable because they appear logical. Some welcome comedy is worked into the proceedings to relieve the tension:—

Caught in the act of stealing a car, Edward Binns shoots down a police officer and makes a getaway. The shooting is witnessed by Porter Hall, a married man, just as he leaves the apartment of Joan Vohs, his sweetie. Picked up by the police at the scene of the crime, Hall refuses to talk lest he get in trouble with his wife if his affair with Joan is publicized. Reporting for duty in the morning. Robinson atends to numerous maters but concentrates his efforts on the shooting of the policeman, who had died during the night. Jay Adler, a parolee picked up on an attempted burglary charge, tries to win leniency from Robinson by revealing that Binns and his gang were set to rob a local bank. To get a lead on Binns, Robinson calls in Paulette, head of an "escort bureau," whose underworld connections had proved helpful in the past. Meanwhile Binns and his gang finalize their plans for the holdup and set out for the bank. Adam Williams, a member of the gang, is jittery about the murder the night before and at the last moment withdraws from the robbery. The police are ready when the holdup is staged and shoot down the crooks, but Binns, by using Mary Ellen Kay, a bank clerk, as a shield, manages to escape, taking Mary along as hostage. The police immediately cover all avenues of escape from the city. In the meantime Robinson learns from Paulette that one of her girls had been dating Williams. The police pick him up for questioning. By this time the police learn that Joan is Hall's girl-friend. Hall quickly agrees to cooperate and identifies Williams as the killer. To clear himself, Williams puts the finger on Binns and reveals the whereabouts of his hideout. With this information on hand, Robinson leads a squad of detectives to the hideout, where he captures Binns and rescues Mary, thus winding up another busy day as head of the detective bureau.

Jules V. Levy and Arthur Gardner produced it, and Arnold Laven directed it, from a screenplay by Lawrence Roman, based on the novel "Harness Bull," by Leslie T. White. Adults.

"Hannah Lee" with MacDonald Carey, Joanne Dru and John Ireland

(Jack Broder, no rel. date set; time, 71 min.)

Photographed in the Pathecolor process, this 3-D western is realistic. The action is ruthless and cruel, but it is of a kind that should satisfy a large number of movie-goers. It is the story of a cold-blooded killer, who is hired by rich ranchers to drive settlers out of the territory lest they remain long enough to claim homesteader's rights. Macdonald Carey makes a believable killer. There is also a romance between him an Joanne Dru, owner of the local saloon. Despite her liking for Carey, however, she shoots and kills him in the end to prevent him from killing John Ireland, a U. S. Marshal. The outdoor scenery is pleasing, and the color photography satisfactory:—

Carey rides into Pearl City and displays his viciousness by starting a brawl in Joanne's saloon. Despite his belligerence, Joanne takes a liking to him but resists his efforts to force his attention upon her. The wealthy ranchers, noticing Carey's arrival, hire him to frighten the settlers out of the region lest they stay long enough to claim homestead rights to parcels of range land. Offered a bounty for every family driven away, Carey begins a campaign of terror against the settlers, killing some of them with a high-powered Mannlicher rifle. He gambles his earnings away in Joanne's saloon, and she, noticing his sudden wealth, suspects him of the murders. He continues to treat her brutally, and she, in turn, battles back, but her love for him increases. News of the killings brings Ireland, a former suitor of Joanne's, to town, and he soon traces the murders to Carey through the shells from the Mannlicher rifle. To halt Ireland's investigation, the ranchers hire Don Haggerty, an outlaw, to ambush him, but the attempt fails when Carey kills Haggerty. This leads Joanne to believe that Haggerty had committed the murders, and she joyfully tells Carey that her suspicions of him had been unfounded. She is shocked, however, when he confesses the truth. One day Carey, startled by a rustling noise, instinctively turns and shoots, seriously wounding a young boy. The act fills him with remorse and, after delivering the boy to a ranch, he decides to leave the territory. Ireland, tracing the shooting to Carey, pursues and corners him. In the spectacular gun battle that follows, Carey wounds Ireland and prepares to finish him off, but, as he raises his rifle, Joanne appears on the scene and shoots him dead. His death ends the reign of terror, and Joanne and Ireland return to town together.

It was produced and directed by John Ireland and Lee Garmes, from a screenplay by MacKinlay Kantor and Rip Von Ronkle, based on Mr. Kantor's novel "Wicked Water."

Adults.

"Robot Monster" with George Nader, Claudia Barrett and Gregory Moffett

(Three Dimensional Pictures, Inc.; time, 62 min.)

(No distribution arrangement set)

The exhibitors may be able to use this 3-D science-fiction picture on the lower half of a double bill, but he should not expect his patrons to like it, for it is the poorest 3-D picture that he been made so far. It was manifestly produced as a "quickie" to take advantage of the 3-D craze. The story is completely illogical, and the supposed monsters from another planet are laughable. Even the acting, at times, is ridiculous. Only little Gregory Moffett, who dreams the story, does good work. He has a pleasant personality and speaks his lines well. The black-and-white photography is in a low key. A few more like this one and the desire of picture-goers to see 3-D pictures will be dead:—

While on a picnic with Selena Royle, his wife, Claudia Barrett, their grown daughter, Gregory, their seven-year-old son, and Pamela Paulson, Gregory's little friend, John Mylong, a professor, explores a cave nearby with George Nader, his assistant. After the meal, little Gregory falls asleep and dreams that the inhabitants of a distant planet, peopled by Ro-Men, a race of mechanical monsters, are disturbed by the progress made by the Earthians and fear that they might become aggressors. The Supreme Ro-man, to prevent aggression, assigns one of his subjects to destroy the earth. He succeeds so well that only the six persons at the picnic are left on the earth. Determined to do away with them, too, the Ro-Man establishes headquarters in the vicinity to ferret them out. But it comes to light that the professor had developed a serum that protected them against the supersonic death ray and bacteria used by the Ro-Man to destroy them. The family makes contact with the Ro-Man through a televiewer screen and seeks and armistice or an explanation of the terrible devastation. But the space-man, acting on instructions from his ruler, demands their surrender in return for painless death. In the face of all this peril, Claudia and Nader fall in love and are united in marriage by her father. The Supreme Ro-Man, impatient with his representative's inability to destroy the little band of survivors, orders him to employ force. As a result, the Ro-Man strangles little Pamela. He then approaches Claudia, but his stay on earth had so infected him with human emotions that he is unwilling to kill her and makes her his prisoner instead. At Gregory's suggestion, the family plans to rescue Claudia by pretending to give themselves up. Meanwhile the Supreme Ro-Man, displeased with his slave, kills him and proceeds to destroy the earth itself. Little Gregory wakes up at this point and realizes what effect the comic books he had been reading have had on him.

Al Zimbalist produced and directed it from an original screenplay by Wyott Ordung.

Harmless for the family.

"The Man from the Alamo" with Glenn Ford, Julia Adams and Chill Wills

(Univ.-Int'l., August; time, 79 min.)

"The Man from the Alamo" shapes up as good western fare, photographed in Technicolor. Its story of a man who is branded as a deserter and coward for leaving the defenders of the Alamo, only to emerge a hero in the end, has all the elements the action fans want—speed, suspense and excitement, with plentiful gunplay and hard riding. Glenn Ford gives a good account of himself as the strong, silent hero who brings to justice a band of American renegades disguised as Mexicans, saving a wagon train from an attack by the gunmen and at the same time proving his own innocence and heroism. His romance with Julia Adams is mild but pleasing. Chill Wills, as a one-armed, grizzled pioneer, is his usual competent self. The shots of desert and rocky mountain scenery, enhanced by the fine color photography, are beautiful:—

Several men in the small group of beleagured Texans defending the Alamo learn that the Mexicans are attacking near the settlement of Ox-Bow. Wishing to defend their families, they draw straws, the loser to return to Ox-Bow to help the wives and chlidren. Ford, chosen to go, is branded a coward by those who are unaware of his mission. Arriving at Ox-Bow, he finds all the farms destroyed and the people dead. Butch Cavell, a young Mexican boy and the only survivor, informs Ford that renegades led byVictor Jory and disguised as Mexicans had perpetrated the massacre. Ford takes Butch to a nearby town for safekeeping, but the townspeople, having learned of Ford's "desertion," want to hang him. The sheriff jails him for his own safety, while Julia Adams, sister of Hugh O'Brian, an Army lieutenant, promises to look after Butch. Since the town expected an attack from the Mexicans, all the women and children are sent away on a wagon train under an Army guard led by O'Brian. Later Jory and his gang attack the town in an attempt to rob the bank, only to learn that the gold had been shipped on the wagon train. During the gun battle, Ford escapes with Jory and his gang and becomes a member, his purpose being to seek a chance to avenge tne deaths of his wife and child. Just as the gang prepares to attack the wagon train, Ford fires a warning shot and tangles with Jory. The outlaw leader hurls him down a steep mountain and leaves him for dead. Found by Butch, Ford is brought to the wagon train and given medical aid. In the events that follow, orders come for O'Brian and his men to leave the wagon train on its own and report elsewhere. He refuses to obey, explaining that he cannot leave his family and the others to Jory's mercy. When Ford points out that he had been branded a coward and deserter for the very same action, O'Brian rides off and leaves Ford in charge. Jory and his renegades eventually attack the wagon train, only to be annihilated when they ride into a trap set by Ford, who kills Jory himself. Ford then rides off to join the Army, promising to return to Julia and Butch as soon as duty permits.

It was produced by Aaron Rosenberg, and directed by Budd Boetticher, from a screenplay by Steve Fisher and D. D. Beauchamp, based on a story by Niven Busch and Oliver Crawford.

Family.

"The Band Wagon" with Fred Astaire, Cyd Charisse and Oscar Levant

(*MGM, August; time,* 112 *min.*)

A top Technicolor musical that should go over very well with the general run of audiences. It is a gay and lively romp from start to finish, highlighted by a series of imaginative musical numbers in which Fred Astaire and Cyd Charisse are at their dancing best, and in which both, singly or together, join with Nanette Fabray, Jack Buchanan and Oscar Levant in putting over the tuneful songs, several of which have long been favorites. While all the song and dance number are first-rate, the most outstanding is "The Girl Hunt," a jazz ballet that is satirical of the Mickey Spillane type of murder mystery writing. This number alone is worth the price of admission. The story itself is the old show business tale about the trials and tribulations of putting a stage musical together, but it has been given a number of amusing twists that poke fun at the legitimate theatre and is good for many hearty laughs. Jack Buchanan, the British musical comedy star, walks away with the acting honors in a highly amusing characterization as a frantic director whose arty viewpoints raise havoc with the show. The color photography is fine, and the production values lavish:—

Arriving in New York from the coast, Astaire, a fading film dancing star, is greeted by his close friends, Oscar Levant and Nanette Fabray, a husband-and-wife writing team who had conceived a stage musical for him. They induce Buchanan, a flamboyant stage director and star, to put the show together and immediately run into trouble when he starts to interpret the play in classical terms. Buchanan talks a number of wealthy people into backing the show and engages Cyd Charisse, a prominent ballerina, to play the lead opposite Astaire. After weeks of tumultuous rehearsals, during which Cyd and Astaire clash because his popular type of dancing did not fit in with her classical style, the show opens on the road and is an immediate flop in its tryout. Astaire rallies the dejected cast and wins their wholehearted cooperation by offering to revise the play to conform to the original written by Nanette and Levant. To finance the endeavor, Astaire sells some of his art treasures. The result is a smash musical success, with Cyd ending up in Astaire's arms.

It was produced by Arthur Freed, and directed by Vincente Minnelli, from a story and screen play by Betty Comden and Adolph Green.

Fine for everyone.

"Terror on a Train" with Glenn Ford

(*MGM, Sept.; time,* 72 *min.*)

A fair British-made suspense melodrama, best suited as a supporting feature on a double bill. The action is rather slow and unimpressive in the first half, but it generates considerable tension in the second half, where the hero races against time to remove a time-bomb from a train-load of sea mines. Glenn Ford, as a bomb disposal expert, is effective in the leading role, and the others in the all—British supporting cast are competent even though they are too characteristically British. Worked into the plot are Ford's domestic difficulties with his wife, but they fail to ring true and add nothing to the story. The scene showing the evacuation of people from the danger area are impressive. Since most of the action takes place at night, the photography is in a low key:—

English railway police, chasing a suspicious-looking person, find evidence indicating that he had planted a time-bomb in a train-load of sea mines consigned to the naval base at Portsmouth. The authorities order the train shunted into a siding in the Birmingham area, and immediate steps are taken to evacuate the people living in the district. Ford, a Canadian engineer living in Birmingham, is discovered to have been a bomb disposal expert during the war, and he is called in by the authorities to locate and dismantle the bomb. Just prior to these events, Anne Vernon, Ford's French wife, had left him because married life with him had become dull and uninteresting. Dismissing his domestic problems, Ford calculates that the hidden bomb will explode within seven hours. Racing against time, he works feverishly throughout the night examining each of the 300 mines in an effort to find the time-bomb and finally succeeds in locating it with but a half-hour to spare. By this time the police had caught the saboteur and, without telling him that the bomb had been removed, they handcuff him to the train in an effort to make him talk. The frantic prisoner begins to talk and reveals that he had planted two bombs. Ford rushes to the train to remove the second bomb, and at this point Anne, having learned of his dangerous mission, shows up and runs after him. He waves her back but to no avail. Ford quickly removes the second bomb and throws it away from the train just before it explodes harmlessly. This close shave with death brings Anne to the realization that she loved Ford, and they become reconciled.

It was produced by Richard Goldstone, and directed by Ted Tetzlaff, from a story and screenplay by Kem Bennett.

Suitable for the family.

"Second Chance" with Robert Mitchum, Linda Darnell and Jack Palance

(*RKO, June; time,* 82 *min.*)

This first of the RKO entries in the 3-D sweepstakes shapes up as a good romantic adventure thriller, photographed in Technicolor. The first few reels are only mildly suspensive and the pace is bogged down by too much talk. The second half, however, is filled with spine-tingling situations, brought about by the exciting events that take place when the principals and several other passengers find themselves stranded in a broken funicular railway cable car, suspended thousands of feet above the earth. The constant snapping of the cable's strands and the resultant danger to the passengers will keep the spectator on the edge of his seat. Extremely exciting also is the fight between the hero and the villain atop the cable car, with one and then the other on the verge of falling off, and with the villain finally hurtling to his death. Not the least of the picture's assets are the scenic splendors of the towering and majestic mountains which, in color and 3-D photography, are a treat to the eye. The direction is good, and the acting competent.

Briefly, the story takes place in a mythical South American country and casts Linda Darnell as a gangster's ex-girl friend, who had fled the United States to escape vengeance and to rehabilitate herself. Robert Mitchum enacts the role of an American prizefighter, who had come to South America to forget his accidental killing of an opponent in the ring. Jack Palance plays the role of a professional killer sent to "rub out" Linda before a Senate Crime Committee can locate and return her to the United States to testify against her former boy-friend. In the development of the plot, Linda meets and falls in love with Mitchum, while Palance, wanting her for himself, threatens to kill Mitchum unless she gives him up. Mitchum does not become aware of Linda's dilemma until all three, as well as several other passengers, find themselves stranded in the broken cable car that threatened to plunge to earth momentarily. In a daring feat, Mitchum, swinging from a dangling rope, manages to get a foothold on a mountain ledge and goes for help. He returns on an auxiliary cable with two basket-like carts that could hold all but one of the passengers. Palance, seeking to save his own skin, pulls a gun to make sure that he is not left behind. This leads to a terrific fight with Mitchum, ending with Palance falling to his death. Just as Linda, Mitchum and the others get into the rescue carts, the main cable snaps apart and the disabled car hurtles downward. Linda and Mitchum embrace each other and look forward to a new life together.

It was produced by Samuel Wiesenthal, and directed by Rudy Mate, from a screenplay by Oscar Millard and Sydney Boehm, based on a story by D. M. Marshman, Jr.

Unobjectionable morally.

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LICHTMAN TAKES EXCEPTION

In a letter dated July 9 and addressed to Leonard Goldenson, president of United Paramount Theatres, Al Lichtman, 20th Century-Fox's director of sales, has taken exception to the statements made at a press luncheon last week by Edward L. Hyman, UPT's vice-president, relative to his belief that the Miracle Mirror Screens and the anamorphic lenses for CinemaScope are so high in price that they cannot be afforded by a great many exhibitors.

Referring to Mr. Hyman's claim that the lenses, on which 20th-Fox has put a price tag of $2,875 per pair, should cost no more than $400 to $500 per pair, Mr. Lichtman had this to say:

"If he could deliver to me anamorphic lenses to our specifications for $500 per pair we would give you an order right now for 10,000 lenses. Actually, for your information, we have sunk a tremendous amount of money into our CinemaScope project. In addition to paying royalties on the lens to the French inventor, we have paid Bausch & Lomb $625,000 for retooling alone. And, in addition, we are paying them more than double what Mr. Hyman says the lens should cost. Also, we have a contract with one lens manufacturer where the lens, without the mounting, is costing us $1,300 *each,* not per pair.

"In addition to this, we have expended close to $5,000,000 for research over a period of several years, out of which came CinemaScope and other worthwhile projects that will be of benefit to the theatres and industry at large."

Referring to the screens, Mr. Lichtman said: "I know you can buy screens for much less money than the Miracle Mirror Screen, but no screen as yet, including the one you bought (which we had tested by experts) can evenly distribute light and give sufficient light to project CinemaScope pictures as effectively as the Miracle Mirror Screen." He added that one of the very large circuits had installed another screen, but after testing the distribution and the power of the light over the whole surface of the screen, "they threw it out and ordered the Miracle Mirror Screen."

"I am not writing you this letter to try to influence you to buy our screen and lens," writes Lichtman to Goldenson. "That is a decision for you to make. However, I am writing you this letter to express my great resentment over Mr. Hyman taking such brazen liberty as to discuss publicly something that he knows nothing about and making statements which are detrimental to our business."

"If you desire," added Lichtman, "I can have our certified accountants give you an audited statement to verify the representations I make here as to the cost of our lens and screen and the heavy investment we have in our CinemaScope project."

On the basis of what Lichtman had to say in his letter, it appears as if Hyman's criticism of the cost of CinemaScope equipment was not based on a thorough knowledge of the facts involved. Unless Hyman can disprove the representations made by Lichtman as to the cost of the equipment, he should be big enough to make a public retraction of his statements.

A HEALTHY SIGN

From the production point of view, recent announcements by MGM, Columbia and several independent producers indicate that the CinemaScope bandwagon appears to be getting up steam.

Last week Dore Schary, MGM's production chief, announced that "Beau Brummell" and "Brigadoon" have been added to his studio's CinemaScope production schedule. Schary pointed out that the decision to film these two pictures in CinemaScope was reached after viewing the first scenes of "Knights of the Round Table" and "Rose Marie," which are now being produced in the new process. "Our first experience with CinemaScope," said Schary, "has strengthened our belief that this exciting medium is ideally suited for certain types of motion picture production."

Harry Cohn, head of Columbia Pictures, announced this week that his company was ready to adopt the CinemaScope process, and that at least seven "big" properties are being prepared for production in that process. Cohn said that after seeing "How to Marry a Millionaire," the completed 20th-Fox CinemaScope picture, he became convinced that the process "is great."

Another to jump on the bandwagon is Walt Disney, who recently concluded arrangements with 20th-Fox to produce his forthcoming pictures in CinemaScope. Disney's present plans call for the production of three feature films in that process, the first of which will be "Lady and the Tramp," a full-length cartoon. The second, a live-action film, will be Jules Verne's "20,000 Leagues Under the Sea." No information is available on the third feature. In addition to features, Disney plans to produce an unlimited number of shorts in CinemaScope.

Allied Artists, too, has announced that it will produce several pictures in CinemaScope.

All these CinemaScope pictures, coupled with 20th Century-Fox's own heavy production schedule, will assure the exhibitors of a steady flow of such product during 1954. It indicates also that there is a steady and sure trend among the producers towards CinemaScope. This is a healthy sign, for, as it has been said in these columns before, the CinemaScope system offers a better image than is offered by any other system, 3-D or wide screen, and it is the only one of the new dimension processes that answers the demand for a real and satisfying change in the presentation of motion pictures.

"The Master of Ballantrae" with Errol Flynn

(*Warner Bros., August* 1; *time,* 89 *min.*)

Photographed in Technicolor, this action-packed costume adventure melodrama is a first-rate picture of its kind and should go over well with those who enjoy so-called escapist entertainment. Errol Flynn cuts a dashing and heroic figure as an adventurous Scottish nobleman who, after joining the unsuccessful Scottish rebellion to restore the crown to the Stuarts, becomes a hunted outlaw and takes to the high seas as a pirate. There is no let up in the rapid action from start to finish, and hardly a sequence goes by without an exciting chase or a hectic fight, with plentiful swordplay, of course. A most colorful characterization is turned in by Roger Livesey as a soldier of fortune who joins Flynn in his escapades. The romantic interest is fairly strong and does not impede the movement. Filmed on location in Scotland, England and the Sicilian port of Palermo, the picture offers exquisite scenery which, in color, is all the more beautiful to behold:—

Flynn and Anthony Steel, his brother, flip a coin to decide which one joins the Scottish rebellion and which one remains in Ballantrae as master of the family estate. Flynn wins the toss and rides off against the wishes of Felix Aylmer, his ageing father, and Beatrice Campbell, his sweetheart. The rebellion fails, and Flynn, now a hunted rebel, joins forces with Livesey, another rebel. They return secretly to Ballantrae and meet Anthony and Beatrice in the cottage of Yvonne Furneaux, whom Flynn had wooed clandestinely; Flynn demands money from his brother to escape to France. Yvonne, jealous over the affection that Flynn shows to Beatrice, notifies the Redcoats of his plans to escape. Flynn manages to escape with his life, but not before he wrongly accuses his brother of betraying him to the English so that he might have the estate and Beatrice for himself. Together with Livesey, Flynn joins a group of pirates and sails to Tortugas. There he masterminds the capture of another pirate ship laden with treasure, and kills the captain of the first band of pirates when he welshes on his agreement to divide the treasure. Flynn and Livesey then return to Scotland with their riches, and they arrive at Ballantrae in the midst of a party celebrating the forthcoming nuptials of Anthony and Beatrice. In anger, Flynn gives his identity away to the Redcoats present and, after a furious battle, both are captured and sentenced to die by hanging. During the night, Yvonne visits Flynn and confesses that she, and not Anthony, had betrayed him to the English. Anthony, aided by Beatrice and Yvonne, helps Flynn and Livesey to escape, while Yvonne sacrifices her life in the effort. Joined by Beatrice, Flynn and Livesey set out for the New World.

It was directed by William Keighley, from a screenplay by Herb Meadow, based on Robert Louis Stevenson's novel. No producer credit is given.

Suitable for all.

"Fort Algiers" with Yvonne De Carlo and Carlos Thompson

(*United Artists, July* 15; *time,* 78 *min.*)

A routine program melodrama, undistinguished in writing, direction and acting. Its value to the exhibitors will depend on the drawing power of Yvonne De Carlo's name. The story, which is a rehash of the Arabs-versus-French Foreign Legion theme, is rather dull and uninteresting, mainly because it is given more to talk than to action. There is practically no excitement until the closing reels, where the hero and the villainous Arab chieftan meet in a hand-to-hand struggle, and where the Arab forces are beaten when they attempt to seize control of the oil fields. The scenes showing the Arabs riding furiously over the desert to the attack are most impressive, but they are hardly enough to create a valid interest in the proceedings. The photography is good:—

Members of the French Military Intelligence persuade Yvonne De Carlo to go to Algiers and discover the person behind the recent Arab uprisings. Yvonne is reluctant to go at first because on her last assignment she been compelled to use Carlos Thompson, a Legionnaire she loved, as a dupe in order to trap a spy. But her patriotism wins out and she goes. In Algiers, she obtains employment as a night-club entertainer and becomes friendly with Raymond Burr, an Arab chieftan, suspected of being the secret leader of the Araba uprisings in order to gain control of the oil fields. There she meets also Thompson who, unaware of her assignment, treats her with disdain until he, too, is assigned to the mission and learns the truth. Yvonne manages to become Burr's house guest and, through a hidden microphone, overhears his plans to attack and take over the oil fields. Burr discovers that she is a spy, but, before he can harm her, she is rescued by Thompson, aided by Lief Erickson, his buddy. They overpower the guards in Burr's palace and, while Erickson rides off to summon the Legionnaires, Yvonne and Thompson ride to the oil-fields to set up a defense against the impending attack. In the vicious battle that follows, the oil workers, led by Yvonne and Thompson, hold back the Arabs for a time, but just as they are about to be overpowered a troop of Legionnaires appear on the scene and rout the attackers. It all ends with Yvonne and Thompson marrying and heading for a honeymoon in Pairs.

Joseph N. Ermolieff produced it, and Lesley Selander directed it, from a screenplay by Theodore St. John, based on a story by Frederick Stephani.

Harmless for the family.

"Cruisin' Down the River" with Dick Haymes, Audrey Totter and Billy Daniels

(*Columbia, August; time,* 79 *min.*)

Photographed in color by the Technicolor process, this is a light and breezy musical entertainment, the kind that is good enough to fit into the top slot of a double bill. Its story of a young entertainer who inherits a broken-down riverboat and turns it into a modern nightclub was no doubt inspired by the old "Showboat," but though it does not attain the stature of a "Showboat" it is nevertheless entertaining. Dick Haymes and Billy Daniels do considerable singing. Audrey Totter is good as the heroine. The backgrounds are beautiful, and the color photography first-rate:—

Dick Haymes, a New York nightclub singer, learns that his grandfather had died and had left him a river steamboat with a mortgage held by Cecil Kellaway, his grandfather's lifelong enemy; years previously, the grandfather had won the boat from Kellaway in a gambling game, and had also won Kellaway's girl. Haymes goes South and tries to give the boat to Kellaway, but the irascible old man refuses to talk to the hated grandson of his old enemy and orders him off the premises. Billy Daniels, Kellaway's servant, and Audrey Totter, his grandniece and a schoolteacher, vainly try to reason with him. To help Haymes, Audrey suggests that he turn the boat into a floating nightclub. And since Haymes lacked funds to modernize the boat, Audrey orders the needed materials and has them charged to her grandfather, but without his knowledge. The labor is supplied by Audrey and her students. On opening night, Haymes, Audrey and her students, and Billy Daniels and his friends, provide the entertainment. Meanwhile Kellaway learns that the materials used to modernize the boat had been charged to him. Warned that Kellaway was coming with the sheriff to foreclose, Haymes sails the boat out on the river. Kellaway pursues the boat in a hired launch, but he and the sheriff are unable to take any action when Haymes moors the boat on the other bank, which was in another state. The show is a great success, and Larry Blake, a nightclub owner, offers to buy a one-half interest in the venture. Kellaway, however, tops Blake's offer and clinches the deal. Haymes then tells Kellaway that he is in love with Audrey and intends to marry her. Realizing that Haymes is an honorable fellow, Kellaway gives his blessing to the marriage.

Jonie Taps produced it, and Richard Quine directed it, from a screenplay he wrote in collaboration with Blake Edwards.

Family entertainment.

"The Kid from Left Field" with Dan Dailey, Ann Bancroft, Billy Chapin and Lloyd Bridges

(*20th Century-Fox, July; time,* 80 *min.*)

A very good baseball story, packed with tender emotion, heart-warming inspiration and nice touches of comedy. The story is somewhat fanciful in that the movie-goer is asked to believe that a nine-year-old boy could take over the management of a major league ball club and lead it to great victories, even though the startegy he usses comes from his father, a former ball player who had been discredited, but the human interest is so deep that one will enjoy the picture just the same. It has a sort of regeneration theme, too, and such themes always appeal. In this case the boy's father, discouraged and down on his luck, is restored to the baseball world, not as a player, but as manager of the team, when the youngster makes known to the club's owner that the brilliant strategy he had been using came originally from his father. Little Billy Chapin is completely natural and loveable as the baseball prodigy, and Dan Dailey is his usual competent self as Billy's father. Ann Bancroft, Lloyd Bridges and Ray Collins are among the others in the fine supporting cast who contribute much to the entertainment values. While all types of movie-goers should enjoy the picture immensely, it should have a particular appeal for baseball fans, for it offers an authentic atmosphere and gives one an inside view of the game:—

Dailey, a one-time big league outfielder, barely ekes out a living for himself and Billy as a peanut vendor in the stadium owned by the Bisons, a bungling last-place ball club. Billy asks his father to speak to Ray Collins, owner of the club, to give him a job as a batboy, but Dailey declines on the ground that no one pays any attention to a "has been." When Dailey is fired by the head concessionaire for paying more attention to the ball game than to his selling, he takes solace in drink. Billy makes the acquaintance of Anne Bancroft, Collins' secretary, and through her meets Collins, who orders that Dailey be restored to his job. Collins also appoints Billy as a batboy, despite the objections of Dick Egan, the manager. Lloyd Bridges, the Bisons' third baseman and Anne's fiance, takes a liking to Billy and throws his protecting influence around him. When Dailey tells Billy the reason why Bridges is in a batting slump, the boy summons enough nerve to tell Bridges how to correct it. Bridges follows his advice and becomes the team's leading batter. The other players, too, seek the boy's counsel, and he, having catalogued their weaknesses with Dailey's help, prescribes corrective measures. The club soon starts to play pennant-winning ball and Egan takes the credit. But when he discharges Billy for advising a player to defy his orders, even though the advice won a ball game, all the players go to Collins and tell him bluntly that the team's victories were owed to Billy. Collins is dumbfounded at first, but he does not hesitate to make Billy the team's manager. Egan, disgusted, resigns. Little Billy astounds the baseball world with his faultless strategy, and before long the Bisons find themselves in a position to win the pennant. Complications arise when Billy is taken ill with pneumonia and the lack of his leadership affects the team's winning streak. Billy summons Collins and tells him that Dailey was the real brains behind the team's victories. Collins immediately appoints Dailey as the new manager. Dailey feels unequal to the assignment, but once on the field he gains confidence and, under his leadership, the Bisons go on to win the pennant.

Leonard Goldstein produced it, and Harmon Jones directed it, from a screenplay by Jack Sher.

Fine for every one.

"Northern Patrol" with Kirby Grant and Chinook

(*Allied Artists, July* 12; *time,* 62½ *min.*)

An indifferent program melodrama, no better and not much worse than the other pictures dealing with the adventures of Kirby Grant as a Canadian Mountie. The script is poor, and so are the direction and acting. There are, in fact, situations that might hurt the feelings of Canadians. One such situation is where Grant is forced by the villains to carry away for them the treasure they had been trying to steal. The Canadians may resent the fact that a Mountie is treated so disrespectfully. The photography is clear:—

Corporal Kirby Grant, of the Royal Canadian Mounted Police, and Chinook, his dog companion, chance to enter a cabin in which they find the body of a young trapper, with a note stating that he had hanged himself. Grant contacts Richard Walsh, the district constable and, through him, meets Gloria Talbot, the dead man's sweetheart; Bill Phipps, Gloria's brother; and Dale Van Sickel, Phipp's partner and a gambler. Grant suspects that the supposed suicide had been murdered. His suspicions grow when he meets Marion Carr, a fiery French Canadian girl, who had some connection with Phipps and Van Sickel. Cludia Drake, a young Indian girl, gives Grant his best lead when she tells him that Phipps and Van Sickel had discovered that the dead man had won the confidence of Frank Lackteen, an old Indian chief, and had been led to a treasure in a secluded Indian burial ground, called The Valley of Death. Phipps and Van Sickel had killed the young trapper while attempting to learn his secret. Grant and Chinook track down the two murderers and overpower them in time to save the life of the Indian chief, but only after Claudia had killed Marion.

Lindley Parson produced it, and Rex Bailey directed it, from a screenplay by Warren Douglas, based on one of the the James Oliver Curwood stories.

Family.

"So This is Love" with Kathryn Grayson

(*Warner Bros., August* 15; *time,* 101 *min.*)

A satisfactory if not outstanding Technicolor musical, biographical of the career of Grace Moore, the famed singer, who lost her life in a fatal plane crash about six years ago. The story used to trace Miss Moore's career is cut from an obvious formula and, though it does have elements of universal appeal, it somehow lacks an emotional punch to help it over the many slow stretches in its extended running time of 101 minutes. Kathryn Grayson is effective enough in her portrayal as Miss Moore, and her singing of the many classical and semi-classical songs is, of course, the picture's outstanding feature. Unfortunately, the picture offers little to set it apart from numerous other musical films; it is equipped with the same dramatic situations, none of which are too convincing, and, except for the lush production values and the fine color photography, it impresses one as being just another assembly job.

Other than a brief glimpse at her childhood, in which she is depicted as an impetuous youngster, the story spans Miss Moore's career from the time she became a music student in Washington, D.C., at the age of seventeen, to her successful debut as a Metropolitan Opera star. Her movie career and the fatal crash that took her life are omitted. Briefly, the story depicts her passionate love for music and her ambition to become an opera star after hearing and meeting Mary Garden (Mabel Alberton). After graduating from music school, she goes to New York with two girl-friends. There she wins a singing contest in a nightclub and meets and falls in love with Buddy Nash (Merv Griffin), a song-and-dance man. Through Buddy's influence, she gets an audition for a Broadway show but is unable to sing a note because of acute laryngitis and severe throat strain. She is taken in hand by Dr. Marfioti (Fortunio Bonanova), a famous specialist and voice coach, who sends her to a country cottage with a warning that she must not utter even one word for three months if she wants to regain her singing voice. Buddy begs her to marry him at once and forget her singing career, but singing means more to her than love. In the three months that pass, Grace regains her voice but loses Buddy, who marries one of her friends. Under Dr. Marfioti's tutelage, Grace develops her voice and soon wins a small part in a musical show. Meanwhile she falls in love with Bryan Curtis (DouglasDick). Her big chance comes when the star of the show falls ill and she is called upon to step into her spot. From that point on, one success follows another and she becomes the queen of the Broadway musical stage. Still seeking to satisfy her operatic ambitions, she auditions for the directors of the Metropolitan Opera and is disappointed when they decide that her voice is not yet good enough. Rising to the challenge, she turns her back on the Broadway stage, and on Bryan's love, and goes to Europe for eighteen months of relentless study and training under the supervision of Mary Garden. It all ends with her highly successful Metropolitan debut as Mimi in "La Boheme."

It was produced by Henry Blanke, and directed by Gordon Douglas, from a screenplay by John Monks, Jr. based on Miss Moore's autobiography.

Suitable for the family.

"Big Leaguer" with Edward G. Robinson Vera-Ellen and Jeff Richards

(*MGM, August; time,* 70 *min.*)

Expertly directed and acted, "Big Leaguer" is an appealing mixture of baseball and human interest. It should go over well with the great majority of movie-goers, including those who are not baseball enthusiasts. The avid baseball fans will, of course, get a kick out of it, for it revolves around the tryouts of young players who hope to make the grade in professional baseball with a major league team — in this case, the New York Giants. Edward G. Robinson does outstanding work as the veteran trainer in charge of the spring training camp. His understanding of the youngsters' eagerness to make good, and his uncomfortable task of weeding out those who lack the necessary talent, give the story considerable heart appeal. Worked into the proceedings is an appealing romance between Jeff Richards, one of the hopefuls, and Vera-Ellen, as Robinson's niec. The actual location shots of the Giants' training center in Melbourne, Florida, give the picture an authentic atmosphere and a semi-documentary flavor. The photography is fine:—

Included among the 200 youths arriving at the Giants' training farm are William Campbell, from the New York streets; Richard Jaeckel, a high school hero; Bill Crandall, son of a once-great first baseman; and Lalo Rios, a Cuban boy still in the process of learning English. Robinson, a veteran third baseman himself, greets the young hopefuls. A late arrival is Jeff Richards, from a Pennsylvania mining town, who at once becomes friendly with Vera-Ellen. From Vera-Ellen, who worked in the Giants' home office, Robinson learns that his job as a trainer depends on the results he gets with the new batch of recruits. In the days that follow, he puts the young men through their training chores, correcting their faults and weeding out the weak players. Meanwhile Vera-Ellen falls in love with Richards but fails to understand his moodiness until he suddenly decides to quit the camp. He then explains that his father, an immigrant, believed that he was studying in college, and that he could no longer continue the pretense. Vera-Ellen, however, persuades him to complete the tryout. On the last day of training, with an important game scheduled between the Future Giants and the Dodger Rookies, Robinson finds himself faced with two problems, brought about by the arrival of Frank Ferguson, Crandall's father, who was confident that his son had made the grade, and by the appearance of Mario Siletti, Richard's father, who had come to take his son home. Although his future depended on winning the game, Robinson puts Crandall, a weak player, into the lineup so as not to hurt his father. He also persuades Siletti to let Richards finish the game. During the excitement of the game, Ferguson comes to the realization that his son lacked major league caliber, while Siletti, proud of the cheers given the spectacular playing of his son, gains a new appreciation of baseball. A home run by Richards in the ninth inning not only wins the game for the Giants, but it also secures Robinson's job and results in Richards being given a contract, much to the delight of his father.

Matthew Rapf produced it, and Robert Aldrich directed it, from a screenplay by Herbert Baker, based on a story by John McNulty and Louis Morheim.

Good for everybody.

"Sailor of the King" with Jeffrey Hunter, Michael Rennie and Wendy Hiller

(*20th Century-Fox, August; time,* 83 *min.*)

"Sailor of the King" shapes up as an effective, thrill-packed British naval melodrama, despite a slow and theatrical beginning, a vague ending and other shortcomings of the story. Based on C. S. Forester's novel, "Brown on Resolution," its story of a young British sailor who single-handedly holds a German battleship and its crew at bay is on the fantastic side, but it is put over so realistically and thrillingly as to be believable. Most impressive also are the scenes of the sea battles between the German and British cruisers. The story misses fire in the opening reels, which depict the unrealistic affair between Michael Rennie and Wendy Hiller in 1914, during World War I. It falters also in the later reels, where the action takes place during World War II, in that there is a vague inference that Jeffrey Hunter, the hero, is Rennie's son—the product of his 1914 affair. This point is never made clear to the audience and many movie-goers may find it a source of annoyance. But those who are not too concerned about story details should find it a worthwhile action entertainment.

Opening in 1914, the story depicts the meeting on a train of Wendy, a prim and attractive woman, and Rennie, a young naval lieutenant. A missed train connection results in the two spending five days together at a village inn. Before they part, Rennie asks Wendy to marry him, but she declines because she felt that he was not sure that he wanted to get married. The story then switches abruptly to World War II during 1940. Rennie, now captain of a British cruiser squadron guarding a convoy in the Pacific, learns that the German cruiser *Essen* is in the vicinity. He dispatches one of his ships, the *Amesbury,* to intercept the raider. The *Amesbury* is sunk by the *Essen,* but not before it damages the enemy ship with a torpedo hit. Jeffrey Hunter and Bernard Lee, the *Amesbury's* only two survivors, are picked up by the *Essen,* which steams to a narrow inlet of a small island in the Galapagos group to make repairs. The *Essen's* commander, aware that other British ships must be searching for him, gives his crew 36 hours in which to complete the repairs. In a daring plan to delay the repairs, Hunter overpowers a guard, steals a high-powered rifle and ammunition, and manages to swim to the shore nearby. There, hidden among the steep cliffs rising sharply out of the sea, he shoots down the German sailors working in the damaged area and thus prevents progress on the repairs. The *Essen* bombards the cliffs with its heavy guns in a desperate effort to kill Hunter, but to no avail. His sharpshooting ties up the repairs for many hours until he falls unconscious from hunger, thirst and lack of sleep. His tactics, however, delay the *Essen's* departure long enough for it to be trapped and sent to the bottom by Rennie's cruisers. It all ends with Rennie and Hunter waiting at Buckingham Palace to be decorated by the King, with a vague inference that neither one realizes that they are actually father and son.

It was produced by Frank McCarthy, and directed by Roy Boulting, from a screenplay by Valentine Davies.

Suitable for all.

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WARNERSUPERSCOPE

In a blazing four-page advertisement inserted in the daily trade papers this week, and in a press release, Jack L. Warner, executive producer of Warner Bros., announced what he termed "the long-awaited details of WarnerSuperScope, the new Warner widescreen photographing and projection process."

"WarnerSuperScope," said Mr. Warner, "is not a sudden discovery presented to meet a sudden new interest in the photographic shape of things to come.

"Scope as a word and as a science is the result of a Warner research development long underway. That development is here and ready; perfected to the ultimate of modern scientific know-how for screen size, for clarity, for the closer-to-nature values it gives to WarnerColor and for the tonal enchantment of WarnerPhonic Sound so that WarnerSuperScope will be welcomed as a magnificent new sensation in the motion picture theatre.

"WarnerSuperScope will play its full power and beauty on the largest screens in the largest theatres, or next to largest screens, or the screens next in size — any size within the 2.66 to 1 ratio on which its photographing and projecting lenses are based. This emphatically is not a blown-up film but a complete new photographic and projecting process produced for us by Zeiss-Opton . . ."

Elsewhere in the announcement Mr. Warner states that WarnerSuperScope "is the most exciting development in motion pictures since the advent of sound."

A reading of the announcement and of the glowing terms in which Warner Bros. pats itself on the back for its "pathfinding and leadership" is enough to lead any one to believe that the company has really come up with a brand new wide-screen technique that is nothing short of sensational. But even though Jack Warner termed his announcement as "the long-awaited details" of the process, the fact remains that outside of much self-praise and double-talk the announcement contains no details of what the system is all about.

The plain fact of the matter is that WarnerSuperScope is simply another anamorphic process that is similar to and compatible with 20th Century-Fox's CinemaScope. There is not the slightest hint in the announcement that it is an anamorphic process, and the glaring omission, in the opinion of this paper, is an indication that, unlike MGM, Columbia, Allied Artists and others, Warner Bros. lacks the sportsmanship to admit that it is following the lead of 20th-Century Fox and is, in fact, endorsing that company's thinking as to the potential value of the anamorphic type of wide-screen process.

It is interesting to note also that, while Warner Bros. makes it appear as if WarnerSuperScope is "the result of a Warner research development long underway," there seems to be a question as to whether or not it is really Vistarama, the Carl Dudley anamorphic process, which, too, is similar to and compatible with CinemaScope. The reason for this question is that last Friday (19) Mr. Dudley disclosed that Warner Bros. had signed a contract with his firm for the use of the Vistarama process on a non-exclusive basis and that the first consignment of shooting lenses had already been delivered to the Warner studio. According to a report in *Motion Picture Daily*, the Vistarama process may be given any coined name desired by the studio or producer leasing it.

In this respect, *The New York Times* of July 20 published the following news dispatch from Hollywood: "After last Friday's announcement that the studio had entered into a deal to use Vistarama, Carl Dudley's wide-screen process, Warner Brothers has announced that the name WarnerSuperScope will be used to designate the new medium of photography."

Warner Bros. has yet to issue a denial that it made such an announcement.

That WarnerSuperScope may very well be Vistarama is indicated by the fact that WarnerColor is nothing else but Eastman color, and WarnerPhonic Sound is the RCA stereophonic sound system, both of which are also hailed in the announcement as being the company's "other important research contributions."

Of interest in the WarnerSuperScope announcement is a statement by Ben Kalmenson, Warner Bros.' general sales manager, this his company "will make WarnerSuperScope projection lenses available to the exhibitors with each picture on a very nominal rental basis within the reach of even the smallest exhibitor."

On the surface, such a statement appears to contain the promise of a possible break for many exhibitors, but whether or not it would or could be advantageous for an exhibitor to rent the lenses cannot be foretold because of the lack of more specific information.

Because the entire WarnerSuperScope announcement deals in generalities and in much self-praise, HARRISON'S REPORTS has endeavored to obtain from Warner Bros. precise specifications and details so that it might analyze and evaluate the process for the guidance of the exhibitors. But no one at the company's home office in New York appears to have any knowledge of what the process is all about. There seems to be a complete blackout on information. This is indeed a curious situation in view of the statement that the process "is the result of long and intensive Warner research" and "has now been perfected for immediate utilization."

The manner in which Warner Bros. has announced WarnerSuperScope simply adds to the prevailing confusion in connection with the new dimension developments, and its withholding of more complete information shows a total lack of consideration for the harrassed exhibitors who, plagued by conflicting claims that one system is either better or more practical than another, are trying to chart an intelligent course before investing in costly equipment. Will any type of wide-screen be suitable for WarnerSuperScope? If an exhibitor buys a CinemaScope lens, can he utilize that lens to project WarnerSuperScope pictures? How many months will go by before WarnerSuperScope pictures and lenses are available? Does the WarnerSuperScope process require radical booth changes? These, and many other questions, need to be answered for the exhibitors.

It is about time that Warner Bros. woke up to the fact that the welfare of the industry as a whole is far more important than their egomaniacal desire for aggrandizement of their name.

"I, The Jury" with Biff Elliott, Preston Foster, and Peggy Castle

(*United Artists, Aug. 14; time, 87 min.*)

Photographed in 3-D, this first of the Mickey Spillane murder mystery melodramas to be released through United Artists leaves much to be desired. The chief trouble with the picture is that the spectator, in order to follow the plot and understand the motivations of the characters, must pay very close attention to the incessant dialogue, and even then one loses track of what is going on because of the choppy editing. Despite the confused presentation of the story, however, the picture should get by with the undiscriminating movie-goers, for it has strong overtones of sex, moments of suspense and exciting melodramatic situations. Biff Elliott, a newcomer from the ranks of television, is impressive as Mike Hammer, the private detective character popularized by Spillane. The fame of Spillane's raw murder mystery stories, coupled with the fact that the picture has been photographed in three dimensions, should be of considerable help at the box-office.

The story has so many twists and turns that a synopsis is practically impossible. Briefly, however, it deals with Elliott vowing vengeance on the murderer of a close friend who had once saved his life, and undertaking to find the killer, despite a warning from police captain Preston Foster that he cannot take the law into his own hands. Elliott's first move is to interview all the guests who had atended a party that night in the murdered man's apartment. This leads him to Frances Osborne, the dead man's fiancee, who had a shady past; Alan Reed, a suave art collector; Robert Cunningham, a college student and Reed's protege; Tani and Dran Seitz, amorous twin sisters; and Peggie Castle, a psychiatrist. All have alibis as to their whereabouts on the night of the murder, but each furnishes Elliott with seemingly important clues. As he tracks down these leads, he uncovers unsavory rackets and becomes involved in several other murders, including a number of brawls in which he takes as much punishment as he hands out. Peggie Castle proves to be his most cooperative witness and he falls in love with her, but in the end it turns out that she is the culprit, and he has to shoot her dead in order to save himself.

I was produced by Victor Saville, and directed by Harry Essex from his own screenplay, based on Mickey Spillane's best-seller of the same name.

Adults.

"A Blueprint for Murder" with Joseph Cotten, Jean Peters and Gary Merrill

(*20th Century-Fox, Sept.; time, 76 min.*)

A good murder mystery drama. Revolving around a man who finds reason to suspect that his sister-in-law had murdered one of her two step-children and planned to kill the other, the story keeps one engrossed from start to finish because of the plot's interesting developments. Even though a strong case, based on circumstantial evidence, is made out against the sister-in-law, not even the spectator is certain of her guilt until the closing scenes, for it is difficult to believe that a woman as captivating and guileless as herself could commit murder. The story is a bit too pat in spots, but the intelligent treatment it has been given is what makes it impressive. The direction and acting are highly competent. Since there is no comedy relief, the atmosphere is pretty heavy throughout:—

Joseph Cotten, a successful businessman, makes a hurried visit to the home of Jean Peters, widow of his late brother, when one of her two step-children is taken ill suddenly. The child dies unexpectedly, and Cotten remains in town for a few days to comfort Jean and Freddie Ridgeway, her other stepchild. While discussing the child's death with Gary Merrill, the family attorney, and Catherine McLeod, Merrill's wife, Cotten explains that the doctors seemed uncertain as to the cause of death. Catherine, recalling that Jean's husband and died under similar circumstances, suggests that the deaths may have been caused by strychnine poisoning. Both Merrill and Cotten poo-poo the suggestion at first, but when Cotten discovers that Jean would inherit considerable wealth if both children were dead; that she planned to take a European trip with Freddie; and that she had not permitted an autopsy to be performed on the dead child, he becomes suspicious himself. He secures a court order for an autopsy and the report shows that the child had been given enough strychnine to kill four people. The district attorney starts an investigation and discovers enough circumstantial evidence to point to Jean as the murderer, but the court dismisses the charge against her for lack of proof. Having cleverly sympathized with Jean throughout her ordeal, Cotten retains her good will, but he remains fearful over the future fate of his nephew, who was leaving for Europe with Jean on the following day. Desperate, Cotten goes along on the trip, determined to protect the youngster by killing Jean, if necessary. During the voyage, Cotten becomes more and more convinced that he had misjudged the sweet-faced Jean and finds himself falling in love with her, but on the last day he discovers in her cabin a bottle of vitamin pills that contained also several pills made from strychnine. When he tells her of his discovery, she castigates him for his suspicions and denies that they are poison pills. But when he tells her that he had slipped one of the pills into her drink, she eventually loses her composure and calls for an antidote before the pill becomes lethal. It ends with Jean committed to prison for murder, while Cotten takes over the custody of Freddie.

It was produced by Michael Abel, and written and directed by Andrew Stone.

Adults.

"Valley of the Head Hunters" with Johnny Weissmuller

(*Columbia, August; time, 67 min.*)

This latest from the "Jungle Jim" assembly line is no better and no worse than the previous pictures of the series; that is, it is best suited for the Saturday matinee trade. Not much imagination has gone into the writing, and the direction and acting are no more than passable. It should, however, get by on the lower half of a double bill in secondary theatres, where the undiscriminating action fans should find enough excitement in it to compensate for the familiar plot. The sepiatone photography is good:—

Johnny Weissmuller is assigned to accompany Nelson Leigh, a government representative into the jungle to arrange an agreement among the native chiefs to permit the government to utilize rich mineral deposits. The rest of the party includes Christine Larsen and a group of native government soldiers commanded by Steve Rich. A gang of villains, led by Robert Foulk, want the mission to fail, for they had discovered fabulous oil deposits in the Valley of the Head Hunters and sought to gain exclusive control of them. Aided by an evil jungle chief, Foulk implants the idea that Weissmuller and his party, in league with the Head Hunters, were out to destroy all the other tribes. Weissmuller's entourage is waylaid and made prisoners. Weissmuller, however, manages to escape and, after freeing the others, convinces two of the friendly chiefs that the evil chief working with Foulk planned to become the supreme chief of the valley. Thus informed, the friendly chiefs join forces with the government soldiers and, under Weissmuller's leadership, wipe out Foulk and his gang, as well as the hostile natives.

It was produced by Sam Katzman, and directed by William Berke, from a screenplay by Samuel Newman.

Harmless for the family.

"Mission Over Korea" with John Hodiak, John Derek, Audrey Totter and Maureen O'Sullivan

(*Columbia, August; time, 85 min.*)

Although it has a better-than-average cast, "Mission Over Korea" is an ordinary war melodrama that does not rise above the level of program fare. Its cliche-ridden story offers little that is novel, and the characterizations are trite. Moreover, its running time is much too long and could be cut to advantage. What appears to be considerable actual combat footage has been worked into the proceedings, but even this fails to impress because of the routine story treatment and the lack of forceful drama. Although Audrey Totter and Maureen O'Sullivan are given star billing, both appear briefly in minor roles. The direction and acting are so-so:—

What there is in the way of a story has John Hodiak, a U.S. Air Force captain, training South Korean recruits before the outbreak of war. The conflict erupts while he visits Japan to see Maureen O'Sullivan, his wife, and their children. Before returning to Korea, he is joined by John Derek, a cocky young flier, who looks forward to meeting his brother — Hodiak's best friend. The war is in full swing when both arrive in Korea, and Derek finds that his brother had been killed by the enemy. Although flying a tiny Army L-5 cub plane intended for military observation purposes, Derek, against Hodiak's advice, uses it in an unsuccessful attack against a group of enemy tanks, which shoot him

down with machine-gun fire. Hodiak, under orders to fly elsewhere, cannot go to his rescue. Other soldiers save Derek and he remonstrates with Hodiak for not trying to rescue him until he learns the truth. Later, Hodiak dies from gun wounds, despite Derek's efforts to save his life. After numerous encounters with the enemy, Derek, at the risk of his life, utilizes his cub plane to direct a jet plane attack against enemy tank positions. His heroic action leaves him wounded, but he cheers up when he is brought to a waiting ambulance where Audrey Totter, a nurse he had fallen in love with, waits to administer first aid.

It was produced by Robert Cohn, and directed by Fred F. Sears, from a screenplay by Jesse L. Lasky, Jr., Eugene Ling and Martin M. Goldsmith, based on a story by Richard Tregaskis.

Suitable for all.

"Abbott & Costello Meet Dr. Jekyll and Mr. Hyde" with Boris Karloff

(*Univ.-Int'l August; time,* 76½ *min.*)

A good slapstick comedy. It has all the "whacky" doings one expects to find in a Abbott and Costello comedy, and should, therefore, satisfy their many fans. The title may, in fact, prove to be quite a draw, for the idea of Abbott and Costello tangling with the monstrous Jekyll-Hyde character, played by Boris Karloff, should strike many movie-goers as having good comic potentialities. They will not be disappointed, for not only Karloff but also the roly-poly Costello turns into a monster when he is accidentally injected with the weird serum that transforms Karloff from a respected doctor to a half-man, half-beast character. It is all quite zany, but it should provide many laughs for those who accept the picture for what it is — frenzied nonsense:—

London at the turn of the century is terrorized by a mysterious monster who commits acts of violence. While reading his own story about the monster. Craig Stevens, a newspaper reporter, becomes involved in a pitched battle between suffragettes led by Helen Westcott and irate males who opposed them. Bud Abbott and Lou Costello, two Americans on the London police force, rush into the battle and make such a mess of things that they are fired from the force. To get back their jobs, the boys determine to catch the monster, who was none other than Boris Karloff, Helen's guardian and a respected doctor, who by means of a serum transformed himself into a monster. Karloff, jealous of the attentions paid by Craig to Helen, transforms himself into the monster and sets out to kill Craig. He is spotted by Abbott and Costello and a wild chase ensues over the London roof tops. Just as he is cornered in a wax museum, he escapes by turning into his normal self. To rid himself of the boys, Karloff invites them to stay overnight at his house. There, after a series of weird events, Costello is accidentally injected with the serum and, along with Karloff, he, too, turns into a monster. The police go slightly mad trying to catch both of them and eventually seize Costello. Meanwhile Karloff is killed in a fall. At the police station, Costello bites the policemen in an effort to escape and is restored to his normal self. His bites, however, turn the policemen into monsters, and he and Abbott dash off for their lives with the monsters in hot pursuit.

It was produced by Howard Christie, and directed by Charles Lamont, from a screenplay by Leo Loeb and John Grant, based on stories by Sidney Fields and Grant Garrett.

Suitable for all.

"Inferno" with Robert Ryan, Rhonda Fleming and William Lundigan

(*20th Century-Fox, August; time,* 83 *min.*)

This is a forceful, well produced 3-D Technicolor melodrama, but it has been founded on an unpleasant story. It is the tale of an unfaithful wife, who conspires with her lover to abandon her crippled millionaire play-boy husband in the desert, there to die of thirst. The acting is most realistic. The super-human efforts of Robert Ryan, whose left leg had been broken in a fall, to make his way back to civilization arouses the sympathy and admiration of the spectator, just as the acts of Rhonda Fleming, as the wife, and William Lundigan, as her lover, arouses the spectator's contempt. The outstanding feature, from the melodramatic point of view, is the extremely vicious fight between Ryan and Lundigan in a cabin, during which the cabin is set afire and Lundigan, knocked unconscious, perishes in the blaze. Director Roy Baker's 3-D work is very good — he has avoided placing his players in poses that make them look unnatural. There is hardly any comedy relief. The photography is excellent:—

Ryan, his left leg broken in a fall from a horse, is abandoned on a mountainous desert spot by Rhonda and Lundigan, who ostensibly leave him there to go for aid. After laying a false trail and setting up misleading clues, Rhonda and Lundigan return to town and tell the authorities that Ryan had wandered away from them in an alcoholic fog. Larry Keating, Ryan's attorney, believes the story, for he had disappeared under similar circumstances many times. A search is instituted for Ryan but to no avail. Meanwhile Ryan comes to the realization that his wife and her lover had left him to die of thirst, and he determines to foil their scheme. He manages to make a splint for his broken leg, and through ingenious methods and sheer fortitude succeeds in keeping himself alive as he crawls down the mountain side until he reaches a spot where he is picked up by Henry Hull, an old prospector, who takes him to his cabin. In the meantime Lundigan, using a plane, discovers that Ryan had crawled down the mountain. He and Rhonda drive out into the desert to find Ryan and kill him. There they have a falling out and Lundigan abandons her. Lundigan then trails Ryan to Hull's cabin and, after knocking Hull hnconscious, tries to finish off Ryan. During the vicious struggle that ensues, an overturned oil lamp sets the cabin afire. Lundigan perishes in the flames, while Ryan is rescued by Hull, who had regained consciousness. Heading back to town with Hull, Ryan encounters Rhonda. He offers her the choice of remaining in the desert to die of thirst or coming along with him to surrender to the police. Beaten, she gets into the car.

William Bloom produced it, and Roy Baker directed it, from a story and screenplay by Francis Cockrell.

Adults.

"Latin Lovers" with Lana Turner, Ricardo Montalban and John Lund

(*MGM. August; time,* 104 *min.*)

With producer Joe Pasernak and director Mervyn LeRoy at the helm of this lush Technicolor production, one could reasonably anticipate something special in the way of entertainment. But, despite the efforts of these two fine craftsmen. "Latin Lovers" shapes up as no more than a fairly amusing romantic comedy, handicapped by a shallow story that is more frequently dull than it is humorous. In fact, its tale about a very rich girl who is constantly plagued by the problem of whether the men in her life love her for herself or her money is so frail and unsubstantial that it is scarcely worth the trouble everyone has taken with it. Worked into the proceedings are several pleasing if not outstanding musical numbers. The one fascination that the picture does have, particularly for women, is the gorgeous clothes worn by Lana Turner. The production values and the color photography are of the best:—

Blonde, beautiful and worth $37,000,000, Lana, though in love with John Lund, who is worth $48.000,000, is not sure if his love is motivated by her wealth. When Lund goes to Brazil with his polo team for three weeks, Lana, told that the Brazilian atmosphere invigorates a man's passion, heads for that country to surprise Lund, but her anticipation of a high romantic time suffers a blow when she finds Lund laid up with a polo game injury. Her romantic inclinations are more than satisfied, however, when she meets Ricardo Montalban, a fairly wealthy and handsome Brazilian, whose strength and virility sweeps her off her feet. Montalban becomes enchanted with her beauty — a feeling that is shared by Louis Calhern, his jovial grandfather, who had an eye for the ladies himself. Head over heels in love with Montalban, Lana decides to marry him and tells the astounded Lund of her feelings. He accepts her decision philosophically but intimates that Montalban may be more interested in her money than in her. She poses the question of her money to Montalban, and he, unaware of her great wealth, reacts joyfully when he learns the extent of her fortune. This enthusiasm causes Lana to worry even more, and to solve the problem she decides to give away her entire fortune. When she tells Montalban of her intentions, he calls her attitude completely silly and castigates her for thinking that his love was controlled by her money. They quarrel and part. Now compltely baffled, but unable to give up Montalban, Lana solves her dilemma by giving him her wealth so that he, and not she, will have to worry about it.

It was produced by Joe Pasternak, and directed by Mervyn LeRoy, from a screenplay by Isobel Lennart.

There are no objectionable situations.

"Dangerous Crossing" with Jeanne Crain and Michael Rennie

(*20th Century-Fox, August; time, 75 min.*)

A fairly tense program mystery melodrama. The entire action takes place aboard an ocean liner and revolves around the harrowing experiences encountered by a young bride when her husband disappears immediately after they board the ship. The tension is brought about by the fact that she is unable to prove that her husband had boarded the ship with her or even that she is married, causing the ship's officers and passengers to suspect that she is mentally deranged. There is considerable suspense and excitement in the closing reels, where the unsuspecting heroine, unaware that her husband and a stewardess were planning to kill her and acquire her wealth, is saved from being pushed overboard by the alert ship's doctor. The direction and acting are competent. The low-key photography in many of the scenes helps to create a forbidding atmosphere::—

A few moments after boarding an ocean liner for a honeymoon voyage with Jeanne Crain, his wife, Carl Betz tells her that he is going to the purser's office and will return in a few minutes. Jeanne becomes panicky when he fails to return after more than one hour and asks the purser to find him. A check of the passenger list discloses that his name is not on it and that she herself was listed under her maiden name. Moreover, her husband's luggage was gone, and her own luggage had been moved mysteriously to another cabin. When the boarder suggests that she had boarded the ship alone and was not even married, Jeanne demands that he produce Mary Anderson, a stewardess. who had been in the original cabin when she entered it with her husband. Miss Anderson, however. denies having seen her with Betz. Driven frantic, Jeanne swoons and is placed in the care of Michael Rennie, the ship's doctor. Betz subsequently telephones Jeanne and tells her that they are both in danger and that he must keep out of sight. In the events that follow. Jeanne tries hard to control her emotions lest she be judged mentally deranged. Rennie finds it difficult to believe her story but is sympathetic towards her. But when he learns that she had married Betz after a whirlwind courtship and that she is a wealthy heiress, he suspects foul play and lends credence to her statements. At this juncture it is revealed that Betz, who had married Jeanne under an assumed name, is actually the ship's third officer, and that he. in league with Miss Anderson, planned to kill her to gain control of her fortune. Through another phone call Betz lures Jeanne to the upper deck in the early morning hours and attempts to throw her overboard. She is rescued by Rennie in the nick of time, while Betz himself topples into the sea. It ends with the ship's captain apologizing to Jeanne for not believing her story, and with a hint of a budding romance between Rennie and herself.

It was produced by Robert Bassler, and directed by Joseph M. Newman, from a screenplay by Leo Townsend, based on a story by John Dickson Carr.

Unobjectionable morally.

"The All-American" with Tony Curtis and Lori Nelson

(*Univ-Int'l, October; time, 83 min.*)

A highly entertaining football picture. It should go over very well with the general run of audiences, for it has considerable human interest in many of the situations and good touches of comedy. The fact that the football sequences are thrilling and realistic is understandable, for both the producer and director are former All-American greats themselves. Moreover, many of the players who appear in the football scenes are All-Americans, too. This fact ought to prove of advantage to exhibitors in exploiting the film, which will be released during the coming football season. Tony Curtis is not, of course, a football player, but he handles himself on the gridiron so expertly that he looks as if he were a well trained player. Curtis is a cocky but likeable hero, and his display of sportsmanship, even toward the snobbish student responsible for his difficulties at college, wins him the spectator's sympathy. The romantic interest is pleasing:—

Curtis, an All-American quarterback at Mid-State, quits the college and gives up football when he learns that his parents had been killed in an accident. He then enrolls at Sheridan University, where his father had always wanted him to study architecture. He gets into a fight with several upper classmen on the very first day for defying certain school traditions. Paul Cavanaugh, the dean, and Lori Nelson, his secretary, explain that he must honor the traditions, but he still refuses to comply. He refuses also play football, thus incurring the enmity of Richard Long, snobbish son of Donald Randolph, an influential college trustee, who had enabled Curitis to secure a scholarship. Long blocks Curtis' membership in the school's most exclusive fraternity. Both get into a fight over Mamie Van Doren, a waitress in a campus beer joint, and an investigation by Cavanagh results in Long being put on probation for a year. Curtis becomes friendly with Lori, and she persuades him to resume his football playing. Long, a member of the team, deliberately tries to make Curtis look bad on the field, but Herman Hickman, the coach, notices his tactics and benches him. With Curtis in the lineup, the team wins six games in succession. The team members take a liking to him and make him a member of the fraternity, despite Long's opposition. On the eve of the big game, Long goes to the off-limits beer joint and becomes drunk. Curtis, to save Long from being expelled, goes there to get him out. Mamie, misunderstanding Curtis' motive, slugs him with a bottle and gets Long out of the place herself. Curtis is picked up by the police, leaving Cavanagh with no alternative but to expel him. Mamie, learning of this, immediately goes to Cavanagh and vindicates Curtis. With the team losing, Curtis gets into the final minutes of the game and, to make Long look good to his father in the stands, enables him to carry the ball to a winning touchdown. Thus Curtis wins not only Long's friendship but also Lori.

Aaron Rosenberg (All-American USC '33) produced it, and Jesse Hibbs (All-American USC '27) directed it, from a screenplay by D. D. Beauchamp.

Suitable for every one.

"Return to Paradise" with Gary Cooper and Roberta Haynes

(*United Artists, July 10; time, 100 min.*)

Enhanced by beautiful Samoan backgrounds, and Technicolor photography, "Return to Paradise" is an unhurried but interesting South Sea romantic drama, expertly directed and finely acted. Its story of a white adventurer who comes to a tiny Pacific island, where he frees the natives from the autocratic dictatorship of a white missionary and falls in love with a native girl, has been given sympathetic handling and unfolds with considerable dramatic impact. Gary Cooper is very good as the affable but fearless hero, as is Roberta Haynes, as the charming native girl who bears his child and dies before he can marry her. The depiction of the easy-going life of the natives, and of their songs, dances and rituals, adds much to the film's idyllic appeal. There are good touches of comedy in the native's respectful opposition to the missionary, who himself gains a better understanding of human nature:—

Arriving on the island of Matareva, in 1929, Cooper finds the natives completely unhappy under the domination of Barry Jones, a stern Scotch missionary, whose ruthless wardens inflicted severe punishment on those who violated his strict code of moral conduct. Cooper refuses to bow to Jones' fanaticism and his successful resistance inspires the natives to revolt against the missionary; they return to their fun-loving way of life but, on Cooper's advice, bear Jones no malice. Roberta, whom Cooper had saved from Jones' wrath, becomes his housekeeper and he flourishes under her love and tender care. When Jones learns that Roberta is to have a child, he suggests that Cooper marry her. Cooper, though in love with her, refuses. He decides to leave the island, and Roberta, in an attempt to follow him, suffers a fatal injury. She gives birth to a daughter before she dies and before Cooper can make her his wife. Placing the child in the care of a native family, Cooper leaves the island for good. Years later, shortly after the Japanese attack on Pearl Harbor, he returns to the island because of its need of supplies. His daughter (Moira MacDonald), who had grown up into a beautiful young girl, begs him to remain, but he gently tells her of his intentions to leave within a few days. Complications arise, however, when the crew of a crippled American plane reaches the island and Moira falls in love with John Hudson, the captain. Seeing the counterpart of his own life in their romance. Cooper discourages their love, sees to it that Hudson leaves the island, and keeps his daughter happy by remaining on the island with her.

It was produced by Theron Warth, and directed by Mark Robson, from a screenplay by Charles Kaufman, based upon the book by James A. Michener.

Adults.

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A GREAT ACCOMPLISHMENT

As most of you undoubtedly know by this time, the Mason bill to repeal the 20% tax on motion picture theatre admissions has passed both the Senate and the House of Representatives by an overwhelming majority vote and, at this writing, awaits Presidential action.

The President has until midnight, Friday, August 7, to act on the bill. If Congress is in session at that time, and the President does not act, the bill will become law automatically. If Congress adjourns by that time, and the President does not sign, the result will be a "pocket veto," and the bill will die automatically.

Just what action the President will take is difficult to foretell. On the one hand it is known that he is firmly in favor of retaining all types of existing taxes until the budget is balanced. Moreover, the Treasury Department is opposed to passage of the bill and has so advised the President. In addition, the President is being bombarded from many sources with pleas to veto the bill on the grounds that the Government will lose $100,000,000 yearly in badly needed revenue; that the public will not benefit since the theatres will retain the tax saving in the form of higher admission prices; and that the bill discriminates in favor of the motion picture industry although other industries, too, are in urgent need of tax relief.

On the other hand, industry observers feel that there is strong hope that the President will act favorably on the bill. They base their hopes on the fact that neither the Administration nor the Treasury Department made any determined effort to stop the favorable Congressional action; that it is unlikely that the President will oppose the overwhelming will of a Republican Congress, particularly since the bill was given solid support by Republican leaders in both the House and the Senate; and that the industry, through COMPO's National Tax Repeal Committee, has made out a very strong documentary case for itself, proving that the elimination of the tax will save thousands of theatres from possible bankruptcy, that the closing of theatres would have a serious adverse effect on the general business in small towns, and that the improved economic condition of the theatres may very well result in the Government collecting through other forms of taxation five million dollars more than the $100,000,000 it receives from admission taxes.

Whichever way the President acts on the bill, there is no getting away from the fact that the industry has scored a tremendous victory in inducing Congress to pass the Mason bill by an overwhelming majority. Great credit is due to Col. H. A. Cole and Pat McGee, co-chairmen of COMPO's Tax Repeal Committee; Robert W. Coyne, COMPO's special counsel; and Trueman Rembusch, Sam Pinanski and Al Lichtman, the co-administrators of COMPO, for the untiring manner in which they organized and directed the effective tax campaign. But the greatest credit is due to the exhibitors themselves, particularly those in the so-called "grass roots," for the vital support they gave to the committee in educating their Congressional representatives of the theatres' serious predicament and of the dire need for immediate tax relief.

But the tax campaign is by no means finished. There still remains the very important job of sending letters of thanks and appreciation to your own Representatives and Senators, as well as to those key people in Congress whose aid was invaluable in obtaining passage of the bill. As pointed out by Trueman Rembusch in behalf of the other COMPO officials, most individuals and industries, after enlisting the support of their Congressional representatives for particular legislation, fail to show their appreciation once the legislation is passed. He warned that the industry would make a great mistake to follow a similar course, and urged every member of the industry to write messages of appreciation in order to help the industry retain the many good friends it has made in Washington during the campaign. In addition to one's own representatives, Rembusch urged that letters be written also to the following:

Rep. Noah M. Mason (R., Ill.), author of the tax exemption bill.

Rep. Leo E. Allen (R., Ill.), chairman of the House Rules Committee.

Rep. Charles A. Halleck (R., Ind.), House Majority Leader.

Rep. Daniel A. Reed (R., N.Y.), chairman of the House Ways and Means Committee.

Rep. Joseph W. Martin, Jr. (R., Mass.), Speaker of the House.

Sen. Eugene D. Milliken (R., Colo.), chairman of the Senate Finance Committee.

Sen. William F. Knowland (R., Calif.), Senate Majority Leader.

These letters of thanks are of primary importance and should be written without delay. We have succeeded in winning the good will of the great majority of Congress and by expressing our thanks and appreciation we will retain that good will, which will be needed if matters reach a point where Congress will find it necessary to override a Presidential veto in order to make the Mason bill law.

POSITIVE PROOF

That WarnerSuperScope is not the result of a "Warner research development long underway" and is, in fact, Vistarama under another name, was brought out in the open this week by Carl Dudley, Vistarama's president, who in a huge and subtle trade paper ad hailed Warner Bros. for having "chosen Vistarama lenses to make WarnerSuper Scope a reality."

In the blazing advertisement in which it announced WarnerSuperScope, Warner Bros. tried to impress the industry with its "pathfinding and leadership" in bringing a new wide-screen process to the business, but it has succeeded only in making itself look ridiculous.

INGRATITUDE

Included among the groups that are urging the President to veto the Mason bill as "discriminatory and unfair" is the Council of the Living Theatre which, oddly enough, has a 25% interest in the potential profits of "Main Street to Broadway," the Lester Cowan production released through MGM.

It is difficult to understand how this group can assume such an attitude and still expect the exhibitors to help them make a profit.

"The Stranger Wore a Gun" with Randolph Scott and Claire Trevor

(Columbia, Sept.; time, 81 min.)

Just a fair 3-D western-type melodrama, photographed in Technicolor. The story is handicapped by the fact that Randolph Scott takes an unpleasant part, the kind that will not win him the good will of the youngsters, for he is a spy of Quantrell, the famous guerrilla leader of the Civil War days. It is true that he quits after learning that Quantrell was looking after his own interests and not that of the South, but the part is unpleasant just the same. There is plenty of action and, as can be expected, the producer has resorted to frequent use of gimmicks whereby guns, flaming torches and the like are poked or thrown at the audience. The color is good and the outdoor scenery pleasing. All in all, the picture's box-office chances will depend mainly on Scott's popularity and on whether or not 3-D pictures will still be a draw by the time you book it:—

Scott quits Quantrell's gang as a spy when he learns that the guerrilla leader was out for himself and not for the South. He then joins the Confederate Army and fights in orthodox fashion. After the war, while working with Claire Trevor, a woman gambler on a Mississippi steamboat, Scott is recognized as a former Quantrell spy by three men who start a fight with him. He kills two of them, and the third, who was about to shoot him, is finished off by a knife thrown by George Macready. At Claire's suggestion, Scott dives off the boat and makes his way to Prescott to meet Macready. There, Macready reminds Scott that he had saved his life and thus induces him to become a spy with a stage line operated by Joan Weldon and Pierre Watkin, her father. Macready's idea is to have Scott ride the runs so as to lead the gold shipments into an ambush. An unwilling conspirator, Scott manages to lose Macready's men on two occasions, but Macready becomes suspicious when Alfonso Bedoya, a rival killer, shows up with his gang. Scott tips of both gangs to a big gold shipment and, in the ensuing battle, they almost exterminate each other. Wise to what Scott had done, two of Macready's surviving henchmen attempt to kill him, but he outsmarts them and kills one of them in a showdown fight. Macready then deceives the townfolk into believing that Scott had killed his gunman in cold blood. A posse is organized to catch and hang him, but Claire helps him to escape. He returns to town in the morning and corners Macready and his last henchman in a saloon. In the savage battle that follows, he kills the henchman, while Macready perishes in a fire caused by an overturned kerosene lamp. With the danger to the gold shipments removed, Claire thinks that Scott will turn to Joan, but she is greatly surprised and pleased when he turns to her instead.

Harry Joe Brown produced it, and Andre DeToth directed it, from a screenplay by Kenneth Gamet, based upon "Yankee Gold," by John M. Cunningham.

Adults.

"The Slasher" with an all-British cast

(Lippert, May 29; time, 75 min.)

This is an English-made juvenile crime melodrama, well produced, directed and acted. The picture takes its title from the decision of a stepfather to give his 'teen-ager stepson a good "licking" with a heavy belt, and of the stepson's drawing a razor to slash him. Young James Kenney takes the part of the youthful gang's leader, who assigns others to do the dirty work for him while he merely gives the orders, but when the police eventually close in on him he reacts like the coward that he really is. Though the story is not edifying since the young hoodlums are shown committing and planning to commit crimes, there is a certain moral to be derived from it, for it shows them being punished in the end. There is no comedy relief. The photography is in a rather low key:—

James Kenney, a ruthless 'teen-ager, and Ian Whittaker, his pal, are arrested after slugging an old woman and snatching her purse. On the pleas of Betty Ann Davies, James' mother, and Hermione Baddeley, Ian's mother, the boys are bound over to a probation officer, who induces them to join a Youth Club. James uses the club as a front to commit other crimes with his juvenile gang. When he meets Joan Collins, Ian's sister, at a club dance, James induces her to have an affair with him. Robert Ayres, who is courting James' mother, notices that the youth is wild and unmanageable and he vainly urges strong discipline on him. Betty Ann marries Ayres, despite her son's objections. Unaware of the marriage, James plans a holdup of a dancehall where Ayres is employed. The plan goes wrong, and James shoots at Ayres, but he misses him and wounds the manager. In the meantime, James' rejection of Ian's sister drives her to attempt suicide by jumping into a river. She is rescued, however, and taken to a hospital. While Joan's mother heads a group of angry women seeking to avenge Joan's disgrace, detectives arrive to pick up James for the shooting and the robbery. But Ayres takes charge and, when the police see him holding a belt, they leave him alone for ten minutes with the terrified youth, who receives a beating within an inch of his life. The police then take over.

Daniel M. Angel produced it, and Lewis Gilbert directed it, from his own screenplay written in collaboration with Vernon Harris.

Adults.

"Ghost Ship" with Dermot Walsh and Hazel Court

(Lippert, June 12; time, 70 min.)

Suitable for the lower half of a double bill if nothing better is in sight. It was produced in England, and the players in the all-English cast are unknown to American audiences. The chief drawback of the story is the fact that the author, after creating an air of mystery about ghosts and a haunted ship, proceeds to prove that the "spiritual manifestations" were caused by the murderer, who was hiding aboard the ship. There is no comedy relief. The photography is in a low key:—

Dermot Walsh, a former Navy officer, and Hazel Court, his wife, buy "Cyclops," a yacht, with the object of fitting it out as a floating home. The owner tries to discourage them from buying it and, when they press him for the reason, he reveals that the yacht is considered to be a haunted ship. Walsh and his wife scoff at this on the ground that ghosts and haunted places exist only in the imagination of ignorant people. While painting the ship, they smell cigar smoke—a smell that makes the local people believe that the ship is haunted. The chief engineer resigns because of his belief that he had seen ghosts aboard, and so do several members of his crew. Hazel, terrified, calls in a scientist-medium to carry on an investigation. The medium relates a story of murders that had taken place aboard the yacht, which had been found derelict in the Mediterranean, with its former owner, his wife and her lover missing. Still refusing to believe in ghosts, Walsh carries on a search. He solves the mystery of the "spiritual manifestations" by discovering the murderer, who was hiding on the boat. Thus the smell of cigar smoke is explained.

Vernon Sewell wrote the story, and produced and directed it.

Harmless for family audiences.

"Twilight Women" with Freda Jackson, Rene Ray and Lois Maxwell

(Lippert, May 15; time, 89 min.)

For houses that cater to sensation-loving crowds, "Twilight Women," which was produced in England, should prove satisfactory as part of a double bill. It is a sensational picture, dealing with unwed mothers. The lot of the unfortunate young women is a tough one, made tougher by the cruelty of the boarding house operator, played by Freda Jackson, who is eventually arrested by the authorities for conducting a house of ill repute. The dialogue is surprising clear and free of accent, and the sound sharp. It is easy for American patrons to understand what the British players are saying. The acting is very good, but the players are unknown to American audiences. Consequently, the exhibitor has to depend on the picture's sensationalism to draw the crowds. There is hardly any comedy relief. The photography is clear:—

Because of the unfavorable publicity in the murder trial of Lawrence Harvey, her boy-friend, Rene Ray is unable to find lodging in a reputable place and is compelled to go to a low-type house operated by Freda Jackson, who took care of unwed mothers. Rene moves into a basement room, used by the girls as a communal center, as well as by Vida Hope, a slovenly girl, who assists Freda in illegally farming out the illegitimate babies. Lois Maxwell moves in with her baby son, and consoles Rene on the day on which her boy-friend is executed. When Lois goes to the station to meet her baby's father, who was arriving from the United States, she leaves the child in Rene's care. The infant falls ill, and Freda, fearing prosecution by the authorities, refuses to summon a doctor, thus permitting the baby to die. Rene confronts Freda with proof of her evil activities and is pushed

down the stairs, left there to die without medical attention. But Rene lives, gives birth to a baby boy, and, in her delirium, blurbs out the facts to the nurse, who sends for the police to arrest Freda. It ends with Rene giving her baby to Lois, now married to the father of her own dead baby.

Daniel M. Angel produced it, and Gordon Parry directed it, from a screenplay by Anatole De Grunewald.

Adult fare.

"My Heart Goes Crazy" with an all-British cast

(*United Artists, July 22; time, 70 min.*)

Produced in England in 1946, and exhibited in that country under the title "London Town," this musical can boast of effective Technicolor photography and eye-filling production numbers, yet it is no more than moderately entertaining and, at best, a program filler. The main trouble with the picture is its thin backstage story, which is hampered further by comedy that is too forced to be funny. Moreover, the musical numbers, though lavish, have a routine quality, and the music itself, aside from the title song, is not particularly melodious. Still another drawback is the fact that the all-British cast is relatively unknown in this country:—

Offered a part in a musical show by Greta Gynt, a celebrated woman producer, Sid Field, a comedian, arrives in London with Petula Clark, his little daughter. His hopes for stardom are shattered when he learns that the part Greta had offered him is that of understudy to Sonnie Hale, the chief comedian. For weeks Field sits in the wings and watches Hale's act, despairing of ever going on himself. Meanwhile he becomes friendly with Kay Kendall, one of the chorus girls, but does not realize that she is falling in love with him. Hale, a conceited fellow, is thoroughly disliked by the cast, but he is a great friend of Greta's and takes extra pains not to miss a performance lest Field be given an opportunity to perform. Noticing her father's discouragement, Petula takes matters in hand and, through a trick, sees to it that Hale washes his face with soap made of green dye. His inability to wash off the dye keeps Hale away from a performance. Field goes on in his place and is an instantaneous success. Petula, remorseful, tells Field of the trick she had played on Hale, and he in turn confesses to Greta and asks her to give the part back to Hale. Greta insists that Field continue in the starring role, but assuages his feelings by promising to give Hale the lead in another show.

It was produced and directed by Wesley Ruggles, from a screenplay by Elliott Paul and Sigfried Herzig, based on a story by Mr. Ruggles.

Harmless for the family.

"Sweethearts on Parade" with Ray Middleton, Lucille Norman, Eileen Christy, and Estelita

(*Republic, July 15; time, 90 min.*)

Melodious singing, fine Trucolor photography, skillful acting as a result of expert direction, cheerfullness as a result of the youthfullness of the players, romance and even pathos, make this musical a fine entertainment for all types of theatres, catering to all types of audiences. Though musicals, as a rule, lack a substantial story, in this case the story is very good, for it is founded on a sort of regeneration theme, bringing back together a husband and wife and their daughter. The romance between Eileen Christy and Bill Shirley is highly pleasing. The regret Ray Middleton feels when he meets his young daughter and later the wife he had deserted engenders in the spectator a sort of pathetic feeling until the reconciliation, which turns that feeling into joy. Some twenty-five songs are sung by the different players. Miss Christy has a fine voice, and so has young Bill Shirley. Ray Middleton's baritone voice is thrilling. The outdoor scenery is beautiful. The action takes place in the early 1870's:—

When Ray Middleton brings his medicine show to Kokomo, the glamor and excitement leave eighteen-year-old Eileen spellbound. To Lucille Norman, Eileen's still beautiful mother, the handsome young baritone who waves at Eileen brings back happy memories of the days when she was on the stage, singing together with Middleton, her handsome young husband. She recalls also that Middleton, a philanderer, had left her when Eileen was only a baby, and that she had established herself as a music teacher in town after a long struggle. To counteract the excitement that the medicine show had aroused in Eileen, and to satisfy her often expressed wish for a father, Lucille yields to the marriage proposals of Clinton Sundberg, a local doctor, who hated medicine shows and wanted to drive Middleton's out of town. Middleton, by fraternizing with Irving Bacon, the sheriff, thwarts Sundberg's efforts after proving that the medicine part of the show was being handled by Bill Shirley, a properly qualified young doctor. There is danger of trouble between the townfolk and the showfolk, however, when Shirley takes Eileen backstage. While Eileen experiences the thrill of singing in a real show tent, a party headed by Sundberg and the reluctant sheriff search the grounds to "rescue" her. Trouble is averted when Middleton, disturbed by Eileen's melodious voice, which brings back memories of his romance with her mother, orders Shirley to get the girl out of there. Lucille, moved by nostalgic yearning and by her concern over Eileen's longing for a father, visits Middleton secretly. In the events that follow, Eileen learns that Middleton is her father, and she persuades her mother to remarry him and join the show. Bidding the town goodbye, they ride away singing happily, with Lucille at Middleton's side, and with Eileen beside Shirley, while Sundberg watches grumpily and consigns all showfolk to perdition.

Allan Dwan directed it, from a screenplay by Houston Branch.

Fine for every one.

"Half a Hero" with Red Skelton, Jean Hagen and Charles Dingle

(*MGM, September; time, 71 min.*)

A good domestic comedy, strong enough to top a double bill in theatres that cater to family audiences. The story, which deals with the problems of an average family man who tries to live within the limitations of his modest salary, will be understood and appreciated by most people who see the picture, for many of the incidents are true to life. Red Skelton is very good as a mousey type of character who fears his autocratic boss and who meekly gives in to his wife's desire for a better way of life. The manner in which he finally rebels against living above his means, bringing his wife to her senses and weedling a raise out of his boss, will please the audience. The accent is on comedy, and many of the situations are highly amusing, but mixed in with the fun is a considerable amount of human interest that reaches one's heart. Jean Hagen is loveable as Skelton's wife, despite her demands, and Charles Dingle scores as the crabby boss. The direction is fine:—

Skelton, a college graduate, is eager to become a writer, but he does not push himself, whereas Jean is full of confidence and courage. He gets a job as a rewrite man on a magazine published by Dingle, who loads him up with so much work that he is compelled to take some of it home, much to Jean's disgust. But he feels that, with a baby coming, he must keep his nose to the grindstone. The pre-natal bills cause Skelton no end of worry, and when the baby arrives he manages to survive the ordeal. In the two years that follow, Jeans knocks herself out daily taking the baby from their cheap apartment to Central Park for fresh air. The task proves too much for her eventually, and she induces Skelton, much against his will, to buy a suburban home on the installment plan. Jean is perfectly happy in the new surroundings, but Skelton, his savings gone and the bills piling up, becomes a nervous wreck. He decides to sell the house and move back to the city, but Jean opposes the idea. Skelton is delighted when Dingle assigns him to write a feature story on "The Slums of Tomorrow," dealing with the pitfalls of owning a home in a housing development. Skelton decides to center the story around his own community, feeling that, when it appears in print, Jean and he will become so unpopular that they will have to move. He obtains information from his neighbors on the many financial problems that beset them, and the first chapters of the story delight Dingle. Jean, however, objects to the articles. They quarrel and part. But Jean soon relents and agrees to the sale of their home in order to save their marriage. When the real estate agent brings a choosey couple to the house to look it over, Skelton becomes so resentful of their criticisms that he asks them to leave and determines to keep the house. Angered, he finishes the "slum" story by praising the people in housing developments as being the backbone of the country, despite their cockeyed economics. This displeases Dingle, but Skelton, undaunted, stands up to him. Moreover, he demands a substantial raise in salary under threat of quitting. Dingle, though a tightwad, is smart enough to hold on to a good man; he grants Skelton the raise, thus solving his financial worries and enabling him to keep the house.

It was produced by Matthew Rapf, and directed by Don Weis, from a story and screenplay by Max Shulman.

Fine for everybody.

"Main Street to Broadway" with an all-star cast

(*MGM, August; time,* 102 *min.*)

From the entertainment point of view, this film offers a simple but fairly interesting story about a young playwright's struggle to make his mark on Broadway. From the exploitation point of view, the picture offers the exhibitors an all-star cast that includes such names as Ethel Barrymore, Tallulah Bankhead, Lionel Barrymore, Gertrude Berg, Shirley Booth, Louis Calhern, Leo Durocher, Faye Emerson, Cornel Wilde, Rex Harrison, Lilli Palmer, Helen Hayes, Mary Martin, Agnes Moorehead, Herb Shriner and numerous other lesser personalities. Except for Miss Bankhead, Herb Shriner and Gertrude Berg, most of the stars appear briefly in the proceedings and, in most instances, they are dragged into the story by the ear. Consequently, their presence is more of a hindrance than a help, for it slows down the story and causes it to "wander all over the lot." Moreover, not much can be said for the acting of the guest stars, even though they are seen briefly; they not only appear to be ill at ease, but have been photographed poorly. A far better impression is made by Tom Morton, as the struggling playwright, and by Mary Murphy, as a young actress who inspires him. The romantic interest is pleasing, and there are some good touches of comedy and human interest, but on the whole the pace is too uneven and the moods too erratic to lift it above the level of routine entertainment.

The sory has Morton suffering a deep disappointment when his first play is rejected. He blames the rejection on Mary, who had read the feminine lead for the potential producer, and she castigates him for feeling sorry for himself. Their quarrel leads to a romance, and she inspires him to continue his playwrighting efforts. He meets up with Agnes Moorehead, Tallulah's agent, who was seeking a play that would depict Tallulah as a warm, motherly type for a change. He sells her on a story idea and is given an advance to start work on the play. To do this, he accompanies Mary to her home in Indiana, where he is able to observe the family life of her parents (Rosemary De Camp and Clinton Sundberg). But he soons finds Mary's home is not conducive to writing, and he returns to New York to finish the play. Meanwhile Mary grows fond of Herb Shriner, an Indiana merchant. When Morton submits his play to Tallulah and she rejects it, he grows morose and dumps the script into a river from a bridge. The police, thinking he planned to commit suicide, arrest him. Thus he comes to the attention of several Broadway personalities, who arrange for the play to be staged with Tallulah in the lead. The play proves to be a flop, but, having won recognition on Broadway, Morton looks to the future with courage. Mary's decision to marry him and not Shriner completes his happiness.

Lester Cowan produced it, and Tay Garnett directed it, from a screenplay by Samson Raphaelson, based on a story by Robert E. Sherwood.

Suitable for the family.

"No Escape" with Lew Ayres, Sonny Tufts and Marjorie Steele

(*United Artists, July* 30; *time,* 76 *min.*)

A routine murder melodrama, best suited for the lower half of a double bill. The chief fault with the picture is that it is given more to talk than to action. The story itself is only moderately interesting and, though the identity of the killer is not revealed until towards the finish, most moviegoers will have little difficulty figuring out his identity long before it is made known. There is some excitement in the closing reels, where a chase takes place over the San Francisco roof-tops, but for the most part the action is slow-moving. The direction is ordinary, and the acting stilted, but the players are not to blame, for there is little that they could have done with the second-rate story material:—

Marjorie Steele, an attractive San Francisco career girl, visits a nightclub with Sonny Tufts, her boy-friend, who is a detective. Lew Ayres, the club's entertainer, once a successful composer, unintentionally starts a quarrel between Marjorie and Tufts when he fulfills her request for an ad-lib ditty about a former girl-friend of Tufts. Marjorie leaves Tufts in anger, and Ayres, to mollify her, offers to take her home. But James Griffith, a rich artist, persuades Marjorie to join him instead, and as the two depart Griffith leaves Ayres with a ten-dollar tip. Hours later, Ayres, now drunk, goes to Griffith's studio-apartment to return the money and finds the artist murdered. Shocked into sobriety, he pockets a sketch of Marjorie that Griffith had been working on. On the following day, Tufts tells Marjorie of Griffith's murder and indicates that she is under suspicion. The terrified girl admits to Tufts that she may have killed Griffith while fighting off his advances. Ayres confronts Marjorie and Tufts reveals that he has the incriminating sketch. He compels Tufts to pay for the sketch and intimates that he will demand more money to keep his knowledge to himself. But suspicion falls on Ayres when his fingerprints are discovered at the scene of the crime. A grim manhunt begins, and while the police close all exits from the city, Tufts, to keep suspicion away from Marjorie, aids Ayres in his attempts to escape. As the hunt progresses, Marjorie and Ayres are thrown together and, out of their mutual danger, a strong love develops between them. In the events that follow, Ayres comes across a clue indicating that Tufts himself is the killer. He follows up the lead and, in a series of clever moves, traps Tufts and proves his guilt. With their own innocence established, Marjorie and Ayres look forward to a new life.

It was produced by Hugh Mackenzie and Matt Freed, and written and directed by Charles Bennett.

Adults.

"From Here to Eternity" with Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra and Donna Reed

(*Columbia, September; time,* 118 *min.*)

This film version of James Jones' best-selling novel of Army life in the pre-Pearl Harbor days is a powerful adult drama, one that should prove to be a top box-office attraction, not only because of the popularity of the book, but also because of the favorable word-of-mouth advertising it is sure to receive. It is a first-rate picture from every angle — writing, direction and acting. In transferring the story to the screen, the producer, of necessity, had to eliminate the book's bawdy language and many of its vulgar and cruel incidents; nevertheless, the screenplay is a more or less faithful adaptation of the novel and, within the bounds of good taste, retains the raw, dramatic flavor of its mixture of romance, comedy and man's inhumanity to man. Basically, it is a grim entertainment, but it has qualities that stir one's emotions deeply.

As in the book, the basic theme of the story revolves around the inhuman treatment handed out by a malevolent commanding officer to a young, individualistic soldier who, because he had once blinded an opponent, refuses to join the company's boxing team, which was the pride and joy of the commanding officer. Montgomery Clift, as the independent soldier, is excellent. He gives the characterization great depth, absorbing all types of punishment because of his insistence on maintaining his own personal dignity. The courage he displays is inspiring, and because of it one feels keenly his tragic death at the finish, where he is mistakenly shot down as a saboteur while trying to rejoin his outfit immediately after the attack on Pearl Harbor.

Equally outstanding is the characterization turned in by Burt Lancaster as the company's tough top sergeant, who despises the commanding officer, played by Phil Ober, and who sympathizes with Clift's plight. An important by-plot concerns the affair between Lancaster and Deborah Kerr, Ober's sexy wife, who had a reputation as a "pushover." There is considerable drama in the manner in which the affair turns into genuine love when Lancaster learns that her unhappiness is the result of Ober's infidelity and cruelty, and of his refusal to give her a divorce. Miss Kerr is excellent in her part, which is far different from any of the roles she has thus far played.

The real surprise of the picture is the highly competent performance of Frank Sinatra, as a tough but likeable little Italian-American private, the only man in the company with guts enough to offer friendship to Clift when he needs it. A serio-comic figure, Sinatra's troubles stem from his picking a fight with Ernest Borgnine, a brute of a man, who is the sadistic sergeant in charge of the stockade. He eventually lands in the stockade for getting drunk and going AWOL, and in due time dies from the brutal beatings administered by Brognine. A most exciting sequence is where Brognine himself is stabbed to death in a vicious knife duel with Clift, who had vowed to avenge the death of his pal. Worked into the story, too, is the poignant romance between Clift and Donna Reed, a "hostess" in a thinly disguised house of ill-repute.

The action takes place at the Schofield Barracks in Hawaii, and for the most part has been photographed in Hawaii, giving the proceedings an authentic atmosphere. A most thrilling part of the picture is the depiction of the Jap attack on Pearl Harbor, made even more effective by the integration of actual shots of the raid.

It was produced by Buddy Adler, and directed by Fred Zinnemann, from a screenplay by Daniel Taradash.

Adults.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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THE TAX "POCKET VETO"

Although it was not wholly unexpected, the President's "pocket veto" of the Mason Bill to repeal the 20 per cent tax on movie admissions comes, nevertheless, as a bitter disappointment to the motion picture industry as a whole, particularly since the bill had been approved overwhelmingly in both the House and the Senate, thus giving hope to thousands of exhibitors that exemption from the tax would enable them to fight their way out of their present financial difficulties.

COMPO's National Tax Repeal Campaign Committee did a magnificent job in guiding the industry's tax battle, and it is indeed unfortunate that the President, though cognizant of the industry's distress, could not see his way clear to approve the bill, first, because the Government "cannot afford the loss of revenue involved," and, secondly, because "it is unfair to single out one industry for relief at this time." (The text of the President's "memorandum of disapproval" appears in the adjoining column.)

But the industry can take consolation in the fact that the President revealed that, in his forthcoming proposals for a modified system of excise taxation, he is prepared to include a recommendation to the Congress for a reduction in the admissions tax. "Action could be taken by Congress early in 1954," he said, "and relief could be given by that time." Since the overwhelming majority of Congressmen and Senators have proved themselves to be fully sympathetic to the plight of the theatres, the exhibitors have every reason to hope for a substantial reduction in the tax, if not outright repeal, early next year.

Until then, however, there must be no letdown in the efforts of individual exhibitors to keep their Congressional representatives constantly aware of the damaging effect the admission tax is having on their operations. To this end it is to be hoped that COMPO's tax committee will decide on a plan of coordinated action and will continue to guide the campaign.

Meanwhile it behooves the exhibitors, as well as members of both production and distribution, to send notes of appreciation to Col. H. A. Cole and Pat McGee, co-chairmen of the COMPO tax repeal committee, thanking them and the other members of the committee for their untiring efforts and inspired leadership in obtaining Congressional approval of the Mason Bill, and pledging full cooperation on whatever future action they may decide upon. The fact that the goal was not reached does not take away from the great credit that is due to these men.

TEXT OF THE "POCKET VETO"

The following is the text of the "memorandum of disapproval," which in effect is a "pocket veto," issued by President Eisenhower on Thursday in announcing that he will not sign the Mason Bill to repeal the 20% tax on admissions to motion picture theatres:

I am withholding my approval of H.R. 157, entitled, "To provide that the tax on admissions shall not apply to motion-picture admissions."

My reasons for taking this position are that we cannot afford the loss of revenue involved and that it is unfair to single out one industry for relief at this time.

In my message to the Congress on May 20, I said: "Tax receipts will apparently fall short of our necessary expendituring the next fiscal year. In view of this fact, I have come to the conclusion that no reductions in tax rates should become effective during this calendar year." In accordance with this policy, the Treasury Department advised the chairman of the House Committee on Ways and Means and the Senate Committee on Finance of its opposition to this bill.

Because of the need for revenue I recommended an extension of the excess profits tax for six months and the extension has now been made. Tax relief for one industry now would be inconsistent with that action.

It is estimated that the repeal of the admissions tax on motion-picture performances, which has been on the books at the present rate since April 1, 1944, would result in a gross loss of revenue of $200,000,000. After allowing for a resulting increase in corporation income taxes, the net loss is estimated to be between $100,000,000 and $120,000,000 a year.

It is not contended by the industry that the present scale of admission prices which reflects the 20 per cent tax is responsible for the existing distress situation in the industry. Indeed, the industry apparently expects in many cases to maintain the present price to consumers even though the tax is repealed.

There is distress in large but not all segments of the industry. The basic causes of the industry's distress, however, arise from new forms of competition.

A strong case can also be made out for tax relief in other industries which are subject to the admission tax. If relief is to be given to motion-picture theatres at this time it would not be fair to refuse relief to these other industries. If widespread relief were given, however, the loss in revenue would be very large.

As I said in my message of May 20, "the wide variety of existing excise rates makes little economic

(Continued on back page)

"The Cruel Sea" with an all-British cast

(*Univ.-Int'l, August; time,* 121 *min.*)

Based on the best-selling novel by Nicholas Monsarrat, this British-made war drama is a stirring tribute to the part played by the British Navy in the Battle of the North Atlantic, during World War II, when the German U-boats threatened to starve the British into submission. It is a well-made picture, finely directed and acted, and most realistic in its depiction of the rigors and hazards encountered in protecting convoys and hunting down the enemy's undersea boats, and of the terror and horror created when boats are torpedoed and the survivors swim about in the cold, oily waters, clinging to rafts and to debris in the hope of being rescued. In this country, the picture should find its best reception in theatres that cater to class patrons who will understand and appreciate the story's dramatic content, its finely drawn characterizations and its technical perfection. For the general run of audiences, the incidents in the story, though gripping and pulsating, are much too repetitive to hold their interest throughout the overlong running time — a fault that could easily be corrected by judicious editing. Still another drawback is the fact that the all-British cast is relatively unknown in this country. The photography is excellent.

The story opens in 1939, with Jack Hawkins, a veteran Lieut.-Commander, given command of the "Compass Rose," a corvette specially designed for escort work. His officers and crew prove to be inexperienced wartime recruits drawn from all walks of civilian life and, after three weeks of training exercises, Hawkins takes his ship to Liverpool, there to join a convoy. Once on the high seas, the "Compass Rose" has its troubles with rough weather and with the enemy U-boats, and in due time the men change as they become war-hardened. During the short leaves between convoy operations, the story concerns itself with the private lives of several of the men. One, a confirmed bachelor, is shown falling in love with a Wren; another discovers that his wife, an actress, is unfaithful to him; a third falls in love with a fellow-officer's sister, who is later killed during an air raid. One day, during an attack on a convoy, Hawkins is compelled to drop depth charges in the midst of a group of survivors from a torpedoed ship because of his conviction that a U-boat was lurking directly underneath the survivors. The survivors are killed outright and the experience has a deep effect on Hawkins. In due time the "Compass Rose" itself is torpedoed and sinks with an appalling loss of lives. Hawkins survives the ordeal and is subsequently given command of another ship, with which he endures even greater hardships in the Arctic seas until the day of victory.

It is a presentation of the J. Arthur Rank Organization, produced by Leslie Norman, and directed by Charles Frend, from a screenplay by Eric Ambler.

Family.

"Island in the Sky" with John Wayne,

(*Warner Bros., September; time,* 109 *min.*)

The box-office chances of "Island in the Sky" will depend heavily on the drawing power of John Wayne's name, for as an entertainment it is just fair. Revolving around the plight of the captain and crew of a transport plane that is forced down in an uncharted Arctic region, and around the search for the plane by a group of commercial pilots, the story has some moments of suspense and several highly melodramatic incidents, but on the whole it is slow-moving, synthetic and lacking in genuine dramatic power. Much of the action is repetitious, and some of the situations are dragged out to a point where they become tiresome. There is no comedy relief and no romantic interest. Except for a few very brief scenes involving the concern of a young wife for her missing husband, there are no women in the cast. The direction and acting are no more than adequate. The photography is very good:—

En route to Greenland, John Wayne, captain of a transport plane, and his crew, are forced down by bad weather in uncharted Arctic country, unaware of their location because of the failure of their instruments. By operating one motor with the gas left in the tanks, Wayne generates enough power to send out radio signals for the guidance of search planes. Back in the United States, Walter Abel, a colonel in the Army transport command, organizes a group of commercial pilots to carry on a search. But without a reasonable idea of where to search, and hampered by the fact that Wayne's radio signals were not coming through, the searchers' efforts are unavailing. Meanwhile Wayne's gasoline supply gives out and the plane's batteries go dead. His men grow weak from cold and hunger and give up hope of being rescued, but he refuses to surrender to the elements and insists that the men take turns twirling the crank on an emergency generator in the hope that the faint radio signal thus obtained would be heard. In the events that follow, the search fliers, all of whom were Wayne's pals, refused to be discouraged by their inability to find him. Their dogged persistence finally pays off when they hear Wayne's feeble radio signals, which guide them to the rescue.

It is a Wayne-Fellows production, directed by William A. Wellman, from a screenplay by Ernest K. Gann, based on his own novel. Family.

"Plunder of the Sun" with Glenn Ford, Diana Lynn and Patricia Medina

(*Warner Bros., Aug.* 29; *time,* 81 *min.*)

A pretty good melodrama. Although the plot is artificial and somewhat complicated, it is exciting enough to hold the interest of an average audience pretty well. The action is fast-moving and, since much of the story was shot on location in Mexico, the settings are realistic. The story, however, is unpleasant and lacking in human interest. Moreover, the characters are not particularly appealing; no one does anything to awaken sympathy. Yet the general run of movie-goers who enjoy strong melodramas with overtones of sex should find it sufficiently intriguing and exciting. The direction and acting are competent:

Stranded in Havana without funds, Glenn Ford, an adventurous American, is approached by Patricia Medina, who puts him in contact with Francis Sullivan, an invalid art collector. Ford accepts Sullivan's offer of $1,000 to smuggle a small unidentified package into Mexico. Patricia and Sullivan travel aboard the same ship with Ford. En route, he has an encounter with Diana Lynn, a drink-sodden blonde, and Eduardo Noreiga, her boyfriend. He meets also Sean McClory, who warns him that Sullivan is a crook. When Sullivan dies of a heart attack, Ford opens the package and finds three sheets of parchment covered with strange symbols. In Mexico, Ford finds that Julio Villareal, a museum curator, was eager to obtain the parchments, as were Patricia, who claimed that she needed them to free herself from Villareal, her guardian, and McClory, who claimed that the parch-

ment contained directions to a fabulous treasure in the Zapotecan ruins. Ford makes a deal with McClory to decipher the symbols for a one-half interest in the treasure. Once they obtain the treasure, McClory shoots down Ford and makes off with the loot. Rescued by Patricia, Ford learns that Villareal wanted the treasure so that he may return it to the Government's museum. He learns also that Noreiga is Villareal's son, and that his father wanted him to marry Patricia and not Diana. Ford makes a deal with Villareal to recover the treasure if Villareal will allow his son to marry Diana. In the events that follow, Patricia and Ford recover the treasure from McClory, who loses his life in an effort to retain it. It ends with Ford and Patricia rewarded by the Mexican government and leaving the country for a new life together.

It was produced by Robert Fellows and directed by John Farrow, from a screenplay by Jonathan Latimer, based on the novel by David Dodge. Adults.

"The Actress" with Spencer Tracy, Jean Simmons and Teresa Wright

(*MGM, September; time,* 90 *min.*)

An entertaining domestic comedy-drama, based on Ruth Gordon's play "Years Ago." There is considerable warmth and humor in the story, which is set in the early 1900's, and which is semi-biographical of Miss Gordon's girlhood in Massachusetts, and of her ambitions to become an actress on the legitimate stage. Jean Simmons does good work as the stage-struck, 'teen-aged heroine, whose biggest problem is to overcome her father's objections to her ambitions, and Teresa Wright is highly competent as her understanding mother. But acting honors go to Spencer Tracy as the stern but inwardly sympathetic father, who worries constantly about losing his low-paying job, which barely permitted him to eke out a living for his family. Older movie-goers in particular should enjoy the nostalgic flavor of the period depicted, but it should appeal also to the younger crowd because of its pleasing blend of comedy and drama:—

Fascinated by the performance of Kay Williams, a dancing and singing star, Jean determines to become an actress herself. But she does not reveal her ambition to Tracy, a man of uncertain temper, who was bitterly conscious of the limitations placed on his family by his meager salary, and who valued the power of security. Unknown to Jean, her father planned to have her become a physical culture teacher so as to be equipped to take care of herself. Tracy, in turn, did not know that Jean had written to Miss Williams and had received an invitation to visit her backstage. When he tells Jean of his plan to have her become a physical culture instructress, the idea nauseates her and she gets up enough nerve to tell him of her aim to be an actress. She is surprised when he does not go into a tantrum and agrees to let her pursue a stage career after finishing high school. Anthony Perkins, Jean's Harvard boy-friend, abhors the idea of her going on the stage, but she gives him up in favor of her overwhelming ambition. Through Miss Williams, Jean obtains an audition with a Broadway producer. The audition is unsuccessful, but Jean loses none of her determination to become an actress. Tracy, touched by her courage and spirit, and recalling his own thwarted childhood, offers to send her to New York and plans to finance the trip by asking his boss for a $50 advance on his bonus. He gets into an argument with his boss over the request and loses his job. He then tells Jean that her trip to New York is off, but the girl refuses to be stopped by the mere lack of funds and determines to leave without any. Admiring her grit, Tracy gives her his most treasured possession — a telescope from his seafaring days — which she could sell in New York for at least $100. She promises fervently to repay his kindness and heads for the big city.

It was produced by Lawrence Weingarten, and directed by George Cukor, from a screenplay by Ruth Gordon. Family.

"The Caddy" with Dean Martin, Jerry Lewis, Donna Reed and Barbara Bates

(*Paramount, September; time,* 95 *min.*)

Though "The Caddy" will please most of the Martin and Lewis fans it is one of the weakest pictures in which they have appeared. It has some good laughs here and there, but for the most part the comedy situations seem forced. The action unfolds in retrospect, showing the experiences of the two comedians in arriving at their final success as entertainers. Most of the comedy, of course, is provoked by Jerry Lewis' whacky antics. His ineptness as a stock boy in a department store, which he almost wrecks, is quite funny, as are numerous other mix-ups he gets himself into, such as starting a riot on a golf course during a tournament. Worked into the proceedings are several songs sung by both Martin and Lewis, individually and together. The photography is good:—

While appearing at the Paramount Theatre in New York with Jerry Lewis, his partner, Dean Martin is visited by Joseph Calleia and Argentina Brunetti, his parents, and Mary Newton, a writer, who was there to get the life story of the team for her news syndicate. Relating their story, Calleia tells Mary that he wanted Dean to become a fisherman like himself, but Dean could not stand the sea and his efforts to make a fortune elsewhere were fruitless. Jerry's father, a famous golfer, had wanted his son to follow in his footsteps, but Jerry could not play if the gallery followed him. He had obtained a job in a department store shipping room, where Barbara Bates, Dean's sister, worked, and had been fired because of his many pranks. After meeting up with Dean, Jerry had taught him to become a crack golfer and the two had gone to the Santa Barbara tournament. There, Dean took up with swank society people and ignored Jerry. Donna Reed, a society girl, had fallen for Dean, but both had quarrelled as a result of Jerry's well-meaning interference. Further misunderstandings had occurred when Dean had been arrested for using golf clubs that belonged to Jerry's father. While arrangements were made to get Dean out of jail, Jerry had managed to slow up the tournament until his arrival. Once the tournament had started, Dean refused to take Jerry's advice and shot wild. Their fighting had upset the other players and, to make matters worse, Dean's parents and his sister had arrived in a huge truck, which they had driven on to the greens. The disgusted officials had tried to put Dean and Jerry out of the tournament, and this led to a riot. The boys capitalized on the publicity by appearing as entertainers in a restaurant owned by Dean's father, and from then on their success in the entertainment world was assured. The story ends with Dean and Jerry doing their act on the Paramount stage, climaxed by Dean kissing Donna and Jerry kissing Barbara, as the two girls sit in the audience watching the show.

Paul Jones produced it, and Norman Taurog directed it, from a screenplay by Edmund Hartman and Danny Arnold. Family.

sense and leads to improper discrimination between industries and among consumers. Specific proposals for a modified system of excise taxation will be included in the recommendations for tax revision that will be submitted to the Congress next January."

The Treasury analysis has already progressed to the point where I can say that I will include a recommendation for a reduction in the admissions tax in my proposals for a modified system of excise taxation. Action could be taken by the Congress early in 1954 and relief could be given by that time.

It is for these reasons that I cannot give my approval to the repeal of the tax on admissions to motion-picture performances. The country cannot afford a loss of revenue at this time. Furthermore, it would not be fair and would be discriminatory to give relief under a single excise tax and then only to one of the industries subject to that tax.

DWIGHT D. EISENHOWER

The White House
August 6, 1953

MYERS TAKES EXCEPTION

Under the heading "Senate Small Business Committee's Tentative Report," Abram F. Myers, National Allied's board chairman and general counsel, has issued the following bulletin, dated August 5, to the members of his association:

"Thus far only a tentative draft of a report prepared by counsel for the Committee has been published and that premature publication was due to a leak in the Committee. I am informed that the official report is in the mail and when it is received I shall analyze it thoroughly for the information of the members, although this may take a few days.

"This office will reserve comment on all but one feature of the tentative report until the official version can be studied. In the main the draft appears to be sound and should prove helpful to the exhibitors. Just how these benefits can be realized will be the subject of a later comprehensive bulletin.

"Despite the very disagreeable feature which will be the subject of this short bulletin I feel that the Allied members and leaders who donated their time and incurred the expense of attending and testifying at the hearings have served their fellow exhibitors and the industry well.

"The feature I wish to comment on now is the extraordinary and wholly unwarranted criticism of Allied States Association and myself in connection with the arbitration negotiations last year.

"The published excerpts criticize Allied for breaking off the negotiations and impute bad faith to me for the part I played in the matter. How such a conclusion could be reached in view of the fully documented supplemental statement which I submitted to the Committee, and other information in its files, is beyond comprehension.

"A protest lodged with Senator Schoeppel, the Committee Chairman, shows that somewhere along the way he ceased to be objective and became a partisan in connection with this detail of the draft. He responded in violent terms denying any purpose to criticize 'the thousands of exhibitor members of Allied States Association' and laying all blame on 'one or two intransigient individuals.' Although no threat of any kind was contained in the protest Senator Schoeppel saw fit to add, self-righteously, that 'no amount of pressure or intimidation from any source will affect its (the report's) contents.'

"I will go no further now than to point out that my printed report to Allied's Arbitration Committee, dated November 10, 1952, analyzed the distributors' draft of arbitration fully and objectively and the essential fairness of the report was never challenged. It did not even contain any recommendation in regard to the draft. Instead it offered five alternative courses for the committee's consideration, the first of which was 'Approve the distributors' draft and authorize Allied's officers to sign it.'

"The report concluded as follows:

" 'The Negotiating Committee will meet in Chicago in advance of the session at which arbitration will be considered in order to formulate recommendations to the board.'

"The board considered the subject at great length before concluding, unanimously, to reject the draft. I was charged with the duty of presenting that action to the National Convention which opened in Chicago on the following day. In doing so I made the 'plus and minus' speech in which I fully and fairly explained the plan to the assembled exhibitors. The Convention ratified the board's action without a dissenting vote.

"I do not mean to imply that I disagreed with the action of the board or of the Convention. I approved of the action taken and the reasons are fully set forth in my supplemental statement to the Committee, which is contained in the record. I merely want to point out the salient facts which were in the Committee's possession and available to Chairman Schoeppel when he sent his telegram trying to pin responsibility for the breakdown of the arbitration proceedings 'on one or two intransigient individuals'."

"Pending a thorough analysis of the official report I would like to volunteer my appreciation of the Committee's endorsement of the Mason Bill as 'a prudent and necessary step to aid a distressed industry'."

A HEARTENING SIGN

Before James R. Grainger took over the presidency of RKO about six months ago, a feeling of gloom pervaded the company's personnel. Today, however, there is a definite increase in morale, for the unproductive days of the past are over and the company has reason to look forward to a bright and happy future.

One of the main reasons for this "new look" is the activity at the studio. In six months Grainger has been able to complete three films, while two more are in the final stages of production. Additionally, two pictures are scheduled to go into production within a few weeks. And aside from the home studio product, there is sufficient outside product to give the company a well-balanced, full program, which is something it has not had in many a moon.

HARRISON'S REPORTS is happy that the future of RKO seems bright, for the prosperity of a producing-distributing company is beneficial, not only to the company itself, but also to every exhibitor, for it means that a larger number of meritorious pictures will be available to him.

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Vol. XXXV SATURDAY, AUGUST 15, 1953 No. 33

AN OPEN LETTER TO MORT BLUMENSTOCK

I have received from Mort Blumenstock, vice-president in charge of publicity and advertising for Warner Bros., the following letter:

"Dear Pete:

"I hope your apology will be in the same strong, forthright language as your 'expose'. Without taking the time to inquire, you rushed into print. I hope it served your purpose, or, at least, the purpose of those you are serving."

* * *

Dear Mort:

I don't know what "apology" you are talking about. So far as I know, nothing that I have either done or written necessitates an alopolgy on my part, and your letter is not clear at all.

I presume, however, that you are referring to my "WarnerSuperScope" editorial in the July 25 issue. If this is so, why don't you say so, and why don't you tell me where I made a wrong statement or where I misrepresented the facts?

There is one statement in your letter that I resent strongly. It is the sentence, "I hope it served your purpose, or, at least, the purpose of those you are serving."

Of course I am serving a group—the exhibitors, but that is not what you imply, using language that is obviously intended to keep you free from legal entanglements. You mean, I am sure, that in writing that editorial criticizing Jack Warner, I was influenced to write it, either by Spyros Skouras, or by Darryl Zanuck, because that editorial of mine minced no words in informing the exhibitors that WarnerSuperScope, despite Jack Warner's statement that it "will be welcomed as a magnificent new sensation in the motion picture theatre," is nothing more than another anamorphic process that is similar to and compatible with 20th Century-Fox's CinemaScope.

What you apparently fail to understand is that the purpose of my editorial was to prevent your company from adding to the prevailing confusion that exists in connection with the new dimensional developments, and to help clear the air for the harrassed exhibitors who are trying to chart an intelligent course before investing in costly new equipment.

You know, as well as I do, that WarnerSuperScope is an anamorphic process such as CinemaScope, but nowhere in Jack Warner's announcement, which has appeared in blazing four-page advertisements in the different trade papers, is there the slightest indication that it is an anamorphic process.

As I pointed out in the July 25 editorial, Jack Warner termed the announcement as "the long awaited details" of WarnerSuperScope, but outside of much self-praise about your company's "pathfiinding and leadership," and of much double-talk about the magnificence of WarnerSuperScope, the announcement contains no details of what the process is all about.

It seems to me that, if WarnerSuperScope, as claimed by Jack Warner, is really "the most exciting development in motion pictures since the advent of sound," your company would have made herculean efforts to publicize its every detail so that the exhibitors could guide themselves before rushing to purchase costly equipment for systems that cannot serve their best interests. After all, Jack Warner claims that WarnerSuperScope "is the result of a Warner research development long underway" and "has now been perfected for immediate utilization." That being the case, why is it that when I sought more complete information from your home office (despite your claim that I did not take the time to inquire), no one there appeared to have any knowledge of what the process is all about? Although four weeks have gone by since your company first announced WarnerSuperScope, why is it that no further publicity has been released on the process? Why hasn't a press conference been called so that one or more of your company's top executives can make themselves available for answers to questions that are of great interest to the trade in general, and the exhibitors in particular? You, as a veteran publicist, must admit that the procedure your company is following is indeed unusual.

The blackout your company has placed on specific information about WarnerSuperScope cannot help but lead one to the inescapable conclusion that it really has nothing sensationally new to offer, and that its top executives dare not subject themselves to the questions of newspapermen lest they find themselves in the embarrassing position of having to admit that they are following the lead of 20th Century-Fox and are, in fact, endorsing that company's thinking as to the potential value of the anamorphic type of screen presentation. Such an admission, of course, directly or indirectly, seems to be a bitter pill for Jack Warner to swallow, particularly since he recently hailed 3-D as the system that would save the industry only to learn that its novelty appeal is now wearing thin.

In order for me to explain to you clearly the editorial policy of my paper, it is necessary that I go back and review in a way the history of sound. In 1928 and 1929, I wrote a series of articles on sound because sound was new then and very few persons in the industry knew how it was created. With the aid of expert technical advice, I came to the conclusion that the variable area system of recording sound on film, used by RCA Photophone, was the best system. And I so advised the subscribers of HARRISON'S REPORTS.

As a matter of fact, I was so bent upon serving the best interests of the industry that I called on Harry Warner and suggested to him that he should adopt the variable area system as against the variable density system. At that time your company was at odds with Electrical Research Products, Inc. (ERPI), which handled the Western Electric variable density process, and I felt that the RCA recording and reproducing system would best serve the interests, not only of your company, but also of the exhibitors. Harry Warner, however, said this to me: "Why, Pete, we are going to develop our own system." Today your company is using the RCA system.

In 1929 and in 1930, I pleaded editorially with your company to discard the disc sound system and to adopt the film recording system exclusively. I pointed out to them the inferiority of the disc sound and told them that it was driving customers away from the theatres. Moreover, I warned that unless they dropped disc sound and adopted sound on film they would drive the independent exhibitors away from their exchanges. But they kept ignoring that sincere advice and continued to issue statements to the effect that they would never abandon the disc, insisting that it gave better tone quality than film sound. In June of

(Continued on back page)

"Devil's Canyon" with Virginia Mayo, Dale Robertson and Stephen McNally

(*RKO, August; time, 92 min.*)

If 3-D pictures are still popular in your theatre by the time you play this melodrama, you should make some money with it. Unfortunately, the story is not kind that will leave your patrons in a happy frame of mind. It is a prison story in which the guards are heartless and brutal. And Virginia Mayo, as the heroine, is a double-crosser; although she is supposed to be in love with Stephen McNally, an outlaw, who is madly infatuated with her, she transfers her affections to Dale Robertson, going so far as to double-cross McNally. There is, of course, the usual prison mutiny, suppressed, not by the guards, but by Robertson, who did not want to join the mutineers in their attempt to escape. At times the action is slow, but on the whole it manages to hold one's interest. No fault can be found with the action. The photography is sharp:—

Having been warned that two bad men are seeking to murder him, Robertson, a former Marshal who had served time for a crime he had not committed, meets them in a fair gun duel and kills them both. For this he is arrested and sent to an Arizona territory prison, from which escape was considered impossible. Shortly thereafter, Virginia, an outlaw queen, is brought to the prison after having been caught for a stagecoach robbery. Being the only woman in the prison, she is put in the hospital ward, and Robert Keith, the warden, assigns Jay C. Flippen, the captain of the guards, to look after her. When Flippen intimates to Virginia that she will get fine treatment if she would be nice to him, she deliberately creates an incident that results in the warden reprimanding Flippen and assigning another guard over her. Brought to the prison with Virginia is McNally, a trigger-happy outlaw, who is in love with her. Because one of the men killed by Robertson was McNally's brother, McNally seeks to murder Robertson. But Virginia, attracted to Robertson, warns him of McNally's intentions. Robertson and McNally get into a vicious fight with Robertson emerging the victor. Virginia induces McNally to agree to an escape but is unable to sell Robertson on the proposition. She succeeds in smuggling guns into the prison, and McNally, leading the escape attempt, outsmarts the guards and makes them his prisoners. Meanwhile Robertson, placed in solitary confinment, is released by Virginia who gives him her gun. He uses the weapon to shoot down several of the mutineers and to make his way to the prison tower, where a machine-gun was kept. There, under threat of using the machine-gun, he forces the mutineers to return to their cells. The grateful warden promises to obtain pardons for both Robertson and Virginia as they embrace.

Edmund Grainger produced it, and Alfred Werker directed it, from a screenplay by Frederick Hazlitt Brennan, based on a story by Bennett R. Cohen and Norton S. Parker.

Adults.

"The Great Jesse James Raid" with Willard Parker, Tom Neal and Barbara Payton

(*Lippert, July 17; time, 73 min.*)

Fair as a second feature where western pictures are popular. The story material is substantial and with good direction the picture might have been better. As it now is, it fails to grip the spectator. The only assets that it has in the title, and the beautiful Ansco color photography, which gives it a certain value. Whether Willard Parker was a good choice for the part of Jesse James is a debatable question. An actor the type of John Ireland might have proved more impressive. Wallace Ford does fine work—the best in the picture:—

Willard Parker (as Jesse James) is retired at St. Joseph, Mo., and living under an assumed name when Jim Bannon, a former partner in crime, and Richard Cutting call on him and propose a $300,000 raid on a Colorado gold mine. Despite the protests of Barbara Woodell, his wife, Parker consents because of the size of the loot and of the opportunity for him and his wife to get out of the country. Parker rounds up Tom Neal, a ruthless gunman, and Wallace Ford, a bible-quoting demolition expert, old cronies of his. James Anderson, son of his dead get-away driver, joins them, too. At Bannon's saloon in Creede, Colo., the rendezvous, Parker prevents a fight when Anderson goes for Barbara Payton, Bannon's girl. Bannon undertakes to make arrangements for the get-away while the others start digging toward the mine office from an abandoned tunnel. Bannon plans to double-cross Parker and tips off the townfolk as to his identity. When Cutting guesses his plan, Bannon kills him and makes the death appear accidental. Neal is stabbed by one of Bannon's men mortally, but he manages to reach the diggers to warn them. Knowing that they are surrounded, Parker calls off the robbery attempt, Ford dynamates the mountainside so as to destroy the men lurking outside, but he is swept to his death by the waters that rush through the tunnel. A survivor of the blast kills Anderson at the reins, and Miss Payton is crushed by the overturning of the wagon. The only ones left are Parker and Bannon. They ride off in opposite directions, with Bannon still determined to betray Parker and collect the reward.

Robert Lippert, Jr. produced it, and Reginald Le Borg directed it, from a screenplay by Richard Landau.

No objectionable sex situations.

"The Diamond Queen" with Fernando Lamas, Arlene Dahl and Gilbert Roland

(*Warner Bros., Sept. 12; time, 80 min.*)

This is a routine swashbuckling type of costume melodrama, photographed in an unidentified but fairly good color process. It will appeal mainly to the undiscriminating action fans, for there is plentiful fighting and swordplay. But the more discerning movie-goers probably will find it wearisome, for its tale about an adventurous young Frenchman who goes to India to obtain a fabulous diamond is of a comic book variety, and so is the action. The cast names are prety good and should help to draw at the box-office, but not much can be said for the acting, which is awkward, due to the ordinary direction and the equally ordinary story material. The production values are good:—

When his father, a diamond cutter, is thrown into debtor's prison for accidentally shattering a large diamond intended for the crown of Louis XIV, Fernando Lamas sets out for India to find a substitute in order to free his ailing parent. Gilbert Roland, custodian of the crown, accompanies him. In the Indian jungle, both men are made prisoners when they accidentally come upon Arlene Dahl, the Queen of Napal, as she bathes in a pool. Later, they help to save Arlene and a handful of her people from an attack by savage tribesmen. Lamas accomplishes this with a hand grenade, France's secret weapon, which he hoped to sell to an Indian ruler in exchange for a huge diamond. Arlene persuades Lamas and Roland to accompany her to Galconda, where he could meet Sheldon Leonard, the Great Mogul, who owned a fabulous 200-karat blue diamond. Lamas, who had fallen in love with Arelene, is stunned to learn that she is to wed Leonard, her purpose being to restore the diamond, which had been stolen from the single eye of a Napal goddess, so that the goddess may see the plight of her starving people and put an end to the drought. After meeting Leonard and intriguing him with the power of the hand grenade, Lamas offers to sell him the secret in exchange for the diamond. Leonard, realizing that he could not wed Arlene unless he gives her the diamond, attempts to obtain the grenade secret from Lamas by force, but Lamas withstands the punishment and refuses to reveal the secret. Overpowered by his lust for conquest of India, Leonard finally gives into Lamas. Arelene, in turn, calls off the wedding. In a final act of treachery, Leonard attempts to recover both the diamond and Arlene after he obtains the grenade secret, but Lamas, utilizing the last grenade in his possession, thwarts the scheme. He rides off with Arlene, while Roland returns to France to finish the crown and release Lamas' father.

It was produced by Frank Melford, and directed by John Brahm, from a screenplay by Otto Englander.

Harmless for the family.

"The Stand at Apache River" with Stephen McNally, Julia Adams and Hugh Marlowe

(Univ.-Int'l, September; time, 77 min.)

Hampered by too much talk and too little action, this Indians-versus-whites Technicolor melodrama shapes up as a routine entertainment that probably will receive no more than a mild reception in its intended market. There is a promise of strong action at the beginning, but the pace soon peters out because of the excessive dialogue that takes up most of the running time. The weak script is an additional handicap; it is neither distinct nor logical, and the characterizations are poorly defined. The direction and acting are nothing to brag about, but neither the director nor the players should be blamed for failing to master the material:—

Stephen McNally, a sheriff, catches up with Rusell Johnson, a wounded thief, and takes him to Apache Landing, a stagecoach station operated by Jaclynne Greene and Hugh O'Brian, her husband, who was away on business. Others at the station include Julia Adams, who was bound for Salado to marry a rancher; Hugh Marlowe, a Cavalry officer who had helped subdue the Apaches in the past; and Jack Kelly, a friend of O'Brian's, who was in love with Jaclynne. Led by Edgar Barrier, a band of Apaches who had fled from a reservation nearby come to the station to buy food. Marlowe, believing the tribe to be the Indians responsible for the murder of several white settlers, insists that they return to the reservation immediately. Barrier, accusing the whites of unfair treatment, refuses to comply and, to prevent Marlowe from sending soldiers after his tribe, asks that he accompany the Indians as a hostage until they reach safe territory. When both Marlowe and McNally reject this demand, the Apaches lay siege to the station. McNally attemps to get both women out of the station but is unsuccessful. Jaclynne persuades Kelly to escape with her that night, but she is faced with a problem when her husband returns unexpectedly. They nevertheless attempt the escape, but the Apaches force Jaclynne back into the house after killing Kelly. When Jaclynne follows her husband into the barn to beg his forgiveness, the Apaches set fire to the building and both die in the flames. After much fighting, the surviving Indians rush the station and all are killed, but not before they kill the militant Marlowe. It ends with McNally and Julia declaring their love as he prepares to take in his prisoner.

It was produced by William Alland, and directed by Lee Sholem, from a story and screenplay by Arthur Ross, based on the novel "Apache Landing," by Robert J. Hogan.

CURRENT OBSERVATIONS

Under date of August 12, Wilbur Snaper, president of National Allied, has issued the following bulletin:

"*Tax*: The tremendous letdown that we all experienced when the President vetoed the Mason Bill was a shock that will not be easily overcome in a short time. It is most important that we consider it a temporary set-back and even greater efforts must be expended when we again present our problems to Washington. Until such relief is afforded, all segments must bow their necks in a tremendous effort to continue in business.

"*New Presentations*: With the entrance into the ring of Warner superscope, exhibition, and more specifically small-town-operators, must take stock. As this is being written, the picture is vague. Waters, already muddied, have been stirred up and no one is attempting to bring sanity from chaos.

"Exhibition cannot stand expensive experimentation in their theatres. With some of these new types of presentation costing, even in the smallest theatres, thousands of dollars, it is about time that production and distribution set the indusry on one path without all these separate trails that may lead to nowheres. This is not a road block to progress by asking for some form of standardization. This request is so that exhibition may parallel its progress with production. Rivalry and competition make for better production and perhaps better types of presentation, but serious damage can be the result if competition and not progress is the ultimate.

"The situation as to CinemaScope in relation to screens should be cleaned up. Is it necessary that the CinemaScope screen be used or none other? Is stereophonic sound a must for small theatres? Will all companies be using three or four tracks? Do you have to buy anamorphic lenses or can they be rented? For hundreds of exhibitors who must dig into their own pockets, borrow from the bank, or go into hock to keep up with the business, these questions must be answered. They can't be answered by exhibition. This is a word of warning: if you make a mistake, it's going to be expensive. Take it easy; you are not alone in your indecision.

"*3-D*: What will eventually happen to 3-D is debatable. From the start, our big problem was public acceptance. We have done little to aid this type of presentation. It is a sincere hope, from technical aspects, that 3-D pictures would be on one piece of film. Break-downs, loss of synchronization, bad glasses, etc., have hurt tremendously. However, the most serious fault has been the pictures. The public might have stood still for certain imperfections in the showing of good pictures but the 3-D's, as of today, have been commonplace. Further, exhibition has been discouraged from bringing even those bad pictures to the public because of the hysterical sales policies that attend these pictures. As a result, many exhibitors are passing pictures and the original 'gimmick' phase of 3-D is certainly past.

"Bad sales policies are as harmful as bad pictures. Why good business sense can't prevail at times is beyond the comprehension of most exhibitors. Has our industry loused up something that, if used wisely, could have been constant boxoffice hypo? Failure on the part of distribution to recognize the considerable added expense for the showing of these pictures by over-pricing run-of-the-mill westerns or mysteries won't help 3-D. The common thought is 3-D is okay for first runs but after that, so what.

"*Large Screen*: No one who has seen large screen can deny the fact that it's a better type of presentation. However, it has no box-office after the first result from adverising. You must have the picture.

"*Shortage of Product*: A word of warning to subsequent-runs and small-town theatres: there will be a shortage of product because of curtailment of production and the production of pictures that thousands of small theatres are not equipped to show. When buying film and planning for future dates, keep it in mind. Buying under pressure can result in destruction of theatres through contracts.

Miscellaneous: It is the fervent hope that distribution with the realization of the critical economic conditions of thousands of small theatres will moderate their demands and allow these theatres to play the better product on equitable terms. Confiscation through contract can only last a short period before the theatre must fold. Give the small man a chance to make some money if the grosses are there. Stop worrying about 'policy.' Start thinking like business men. Stop trying to fit the theatre into the mold but rather mold the sales to the theatre. Get an equitable share of the gross from the exhibitor and he will be around to buy the next picture. As theatres close from the effect of the tax, your customers grow fewer. What has to happen to make you understand that a lost customer can't be replaced? We want good pictures. We want good grosses. We want production and distribution to flourish but let exhibition flourish with you. Some companies can't sell a good picture; some companies can't sell a bad picture and come companies can't sell either kind. You can't get revenue from a print that is on the shelf when it should be working. No one has a corner on genius or stupidity. Give the exhibitor a little credit for knowing how to run his theatre. How would you like it if on every picture some exhibitor went to Hollywood and told them to shoot over certain scenes, or another exhibitor tried to tell an executive what he should be paying his secretary. That's what you do when you attempt to move in on the opèration of a theatre. The day of killing off a picture is over. Most exhibitors wish to get the most out of every picture. Give the exhibitor the right to negotiate and the sales representative more authority."

1930, your company finally adopted the sound on film method. How much its obstinacy cost it in prestige and money is difficult to compute, but if it had taken the advice of HARRISON'S REPORTS it would have saved itself many thousands of dollars in useless experimenting, and it would not have lost many millions by the refusal of the exhibitors to book its disc pictures because of public dissatisfaction.

That is how I act when it comes to serving the interests of the industry.

Let me now take up the extra-dimensional systems: I have studied them all, carefully—third-dimension, wide-screen and CinemaScope, and have come to the conclusion that the CinemaScope system is the only one that will help to bring patrons back into the theatres, away from television, and the only one that will survive. The 3-D system is handicapped by the required use of polaroid glasses, as well as by the distortion of images. The wide-screen system in different aspect ratios is an expedient adopted by some studios to avoid making it look as if they have capitulated to CinemaScope. These efforts are, at times, ridiculous, for the wide-screen system is nothing more than an enlarged picture that is obtained by the use of a wide-angle lens, with part of the picture cut off at the top and at the bottom. I admit that the studios had to use this system to save, in their opinion, their backlog of pictures worth millions of dollars. But, instead of being satisfied with that, they tried to impress the industry with the claim that the wide-screen in itself is something desirable, forgetting the fact that a mere wide-picture does not impart the illusion of depth that CinemaScope imparts.

Having come to the conclusion that CinemaScope is the only one of the extra-dimensional systems that answers the demand for a real and satisfying change in the presentation of motion pictures, I proceeded to urge both production and exhibition to adopt it.

What I tried to do for the exhibitors in the matter of sound I am now trying to do for them in the matter of extra dimension pictures. I want to save them from wasting money on systems that will not survive.

It is apparent, Mort, that your company, too, agrees that the anamorphic CinemaScope type of presentation developed by 20th Century-Fox at a cost of over ten million dollars is the only new dimension system worth its salt, but it is apparent also, from the ambiguous double-talk language employed by Jack Warner in announcing WarnerSuperScope, that it was most difficult for him to capitualte to an advancement in which he did not play a leading part.

In announcing WarnerSuperScope, Jack Warner stated that it is "a complete new photographic and projecting process," and that it is "the result of a Warner research development long underway." Is that correct, Mort? Why, then, in view of your company's possession of "the most exciting development in motion pictures since the advent of sound," did it attempt, unsuccessfully, to buy a one-half interest in CinemaScope from 20th Century-Fox only several weeks prior to the announcement of WarnerSuperScope? And why, Mort, since Jack Warner claims that WarnerSuperScope "has been perfected for immediate utilization," did your company sign a contract for the use of the Vistarama anamorphic process only a day or two before the announcement of WarnerSuperScope? One does not have to possess the brain of a mastermind to figure out that your company, despite its hullabaloo about "long and intensive Warner research," did not really develop a worthwhile new screen process of its own and for that reason tried to buy a one-half interest in CinemaScope. Having been turned down by 20th Century-Fox, it then made a deal with Vistarama, with the privilege of using that process under the brand name of WarnerSuperScope, in much the same manner that it now uses Eastman color film and calls it WarnerColor, as well as the RCA stereophonic sound, which it calls WarnerPhonic sound. In other words, when your company was refused the one-half interest in CinemaScope, it tried to get in through the back door by signing a deal with Vistarama and adopting the word "Scope" to the trade name it chose to give to the process.

The Vistarama people were obviously irked by Jack Warner's failure to give them any credit in the announcement of WarnerSuperScope, otherwise they would not have gone to the expense of taking huge trade paper advertisements in which they subtly hailed your company for "having chosen Vistarama lenses to make WarnerSuperScope a reality."

The question of whether the quality of the Vistarama anamorphic process is as good as CinemaScope has nothing to do with the issue. Time and quality of performance will eventually provide the answer. The important thing is that, at a time when the exhibitors are looking for guidance as a result of the swooping down on them of the new dimension craze, Jack Warner has chosen to announce WarnerSuperScope in a manner that simply adds to the confusion because of the lack of specific information about the process. Why isn't he forthright enough to admit that WarnerSuperScope is an anamorphic process similar to CinemaScope? And why doesn't he tell the exhibitors whether or not a CinemaScope lens can be used to project WarnerSuperScope pictures, and whether or not a WarnerSuperScope lens can be use to project CinemaScope pictures? Has a WarnerSuperScope lens any advantage over a CinemaScope lens, either in quality, performance, or price? If the exhibitors are willing to wait for WarnerSuperScope lenses, will they be made available before the CinemaScope parade passes them by? Has your company, like 20th Century-Fox, invested millions of dollars with lens manufacturers to insure an adequate supply of WarnerSuperScope lenses for the exhibitors? Surely, if WarnerSuperScope "is the result of long and intensive Warner research" and "has now been perfected for immediate utilization," it should not be difficult for Jack Warner to answer these and many other pertinent questions. But the lack of such specific information leads one to conclude that Jack himself does not know the answers, and that he is still groping for them.

In the early days of sound, I stated that Warner Bros. commanded the admiration of every right-thinking person in the motion picture industry because, by their tenacity and faith in the development of talking pictures, they saved the industry from bankruptcy. This credit can never be taken away from them. Today, they would have lost none of their bigness and prestige to admit openly that they are following the lead of 20th Century-Fox; if anything, they would have commanded greater admiration. But their grudging attitude has proved them to be really small men who, as I said in the July 25 editorial, are more concerned with their egomaniacal desire for aggrandizement of their name than with the welfare of the industry as a whole.

Mort, I have known you for many years and have always respected you. At no time have you and I had an argument. For you, then, to use innuendo in your letter—no doubt for the purpose of avoiding legal entanglements—is certainly not worthy of you.

Very truly yours,

P. S. HARRISON

COST OF CINEMASCOPE LENSES REDUCED BY MORE THAN ONE-THIRD

Tremendous savings brought about mass production methods have made possible a $1,000 reduction in the cost of a pair of CinemaScope lenses, according to an announcement made this week by Spyros P. Skouras, president of 20th Century-Fox.

Formerly set at $2,875 per pair, the new prices are slightly less than $1,900 for a pair of larger size lenses measuring four inches in diameter, and slightly under $1,800 for a smaller pair measuring 2⅞ inches in diameter. Mr. Skouras announced also that the new price will be retroactive to all exhibitors who have already placed their orders.

As to the Miracle Mirror screen, which he believes is the best for CinemaScope on the basis of scientific tests, Mr. Skouras said that present manufacturing costs do not permit a reduction in the price of $3.00 per square foot (60c of which goes to the equipment dealer), but he held out hope for his company's development of a cheaper screen that would give good service and be available to the smaller subsequent-run houses by the time "The Robe" and other Cinema-Scope productions are ready for exhibition in such theatres.

IN TWO SECTIONS—SECTION ONE

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THE JOB AHEAD

Some sound advice to the industry as a whole is given by Abram F. Myers, National Allied's board chairman and general counsel, relative to the "downbeat" impression created by the tax repeal campaign.

"During the long campaign," states Mr. Myers in a current membership bulletin, "the industry's woes were paraded before Congress, the Administration, the public and industry members. That was all in the day's work because the COMPO Committee had to make out a strong case in order to impress Congress. It was the Committee's job to put the industry's worst foot forward. While there is no reason for saying that the industry's plight was overdrawn, it certainly was not understated, and the harmful impression has been created that the motion picture industry is on Skid Row for keeps.

"As might be expected this unremitting downbeat has had a demoralizing effect upon the industry itself. The industry is in the position of the hypochondriac who complains over and over again that he is a very sick man until he convinces himself and all within earshot. Now we will have a brief respite from wailing. For the next five months it will not be treasonable to express confidence in motion pictures — the only thing the industry has to sell; confidence in their worth as the finest entertainment available, confidence in their future."

From the viewpoint of public relations, there is no question that the tax campaign was injurious to the industry, for it was given wide coverage by the newspapers and the stories played up the claim that 5,000 theatres were on the verge of closing. As Mr. Myers states in his bulletin, the harmful point made in many of the newspaper editorials was that the motion picture industry, by its own admission, "was on its death-bed."

We cannot, of course, continue the tax fight without playing up the fact that the admission tax is burdensome and that its repeal will save many theatres from going out of business. But though it is necessary to draw attention to the industry's economic plight, it is equally necessary that we constantly boost motion pictures as the public's greatest form of entertainment. In other words, the time has come to revitalize and invigorate the showmanship that has always been a most important factor in the presentation of pictures. The time has also come for producer-distributors to institute a meaningful institutional advertising campaign, one that is designed to sell the motion picture industry as a whole, without plugs for their individual pictures.

A CALL TO ARMS

Because of the exhibitors' preoccupation with the tax repeal campaign, their continuing fight against abusive distributor trade practices was slowed down considerably. That National Allied plans to continue the battle with renewed vigor is indicated by Mr. Myers in his bulletin, in which he points out that, during the protracted tax campaign, the organization purposely refrained from some of its customary activities so as not to "rock the boat." He added that "effective organization work was never more needed than it is this minute," and called upon his members to "roll up our sleeves and pitch in."

With the survival of some 5,000 theatres in doubt, as documented by COMPO in the tax campaign, there is no question that they need relief urgently. But with the distributors continuing their relentless demands for more and more percentage, as well as preferred playing time, without the slightest regard for an exhibitor's inability to meet such demands, the fight for his continued existence must not only continue but must be intensified.

From the "call to arms" issued by Mr. Myers, the plight of these independent exhibitors no doubt wil be given top priority at Allied's 1953 National Convention, which will be held in Boston on October 5, 6 and 9.

A GRACIOUS ACT

In behalf of the entire membership of Allied Theatres of Illinois, Jack Kirsch, president of that organization, has sent a letter to Al Lichtman, Sam Pinanski and Trueman Rembusch, co-chairman of COMPO; Pat McGee and Col. H. A. Cole, co-chairmen of COMPO's tax repeal committee; and Robert W. Coyne, COMPO's special counsel, expressing thanks and gratitude for the great amount of time, effort and personal sacrifices made by them during the tax campaign.

Other exhibitor organizations, as well as individual exhibitors, will do well to emulate the gracoius example set by Illinois Allied in thanking these unselfish men for a job well done, despite the President's veto of the Mason Bill.

THE READERS HAVE THEIR SAY

Dear Mr. Harrison:

Have just read the August 15th Harrison's Reports.

As an exhibitor and as one who has some responsibility to advise other exhibitors, I must compliment you on your effort to help chart an intelligent course in the prevailing confusion in connection with new dimensional developments.

Your answer to "Dear Mort" is an excellent crystallization resulting in asking the very questions that every exhibitor would like to have answered.

When WarnerSuperScope was announced it required every exhibitor to ascertain — Is this the same or better than CinemaScope and what's its comparative cost? Certainly it's not only advisable but positively necessary to ascertain whether WarnerSuperScope lens can be used to project CinemaScope pictures. If the lens are better and cost more or only as good and cost less, why not proclaim it from the house-tops?

Without our presently joining you in your conclusions why we have not been informed up to now, we do join you in asking the same questions, as we are in dire need of more

(Continued on back page)

"Mister Scoutmaster" with Clifton Webb, Edmund Gwenn and George Winslow

(*20th Century-Fox, Sept.; time, 87 min.*)

A highly enjoyable comedy-drama, with plentiful human interest. The laughs are provoked by Clifton Webb, who becomes a scoutmaster to better understand children; also by little George Winslow, the youngster with the "foghorn" voice and the "deadpan" face. The situations in which Frances Dee, as Webb's wife, tries to induce him to adopt a boy, having set her eyes on little George, are full of human interest. The situations that show the youngster disappearing when he thinks that nobody wants him, too, are human. Webb's difficulties in making the Boy Scouts behave, his harrassment in teaching several of them the Boy Scout code, and his getting lost when he goes to the Boy Scout camp site alone, are among the many comedy highlights. The final scenes, where the Boy Scouts honor little George for having performed a brave act in rescuing Webb, are touching. The acting is excellent, due to skillful direction:—

Webb is disturbed because his television breakfast food program has little appeal for children and does not sell his sponsor's products. Upon learning that his wife had given his favorite suit to a Boy Scout rummage sale, he goes to the sale to retrieve it and has a run in with little George, who refuses to give it back without payment. Frances gives the youngster ten dollars to avert a scene and indignantly tells Webb that he will never understand children until he has one of his own. Unable to have a child because of biological reasons, Webb reluctantly accepts Frances' suggestion to adopt one. They visit Edmund Gwenn, their pastor, in quest of a ready-made child, and arrive at his office just as an irate scoutmaster tenders his resignation to the minister, because the Boy Scouts who met in the church's basement were uncontrollable. Gwenn persuades Webb to become the new scoutmaster. For a while Webb has his hands full with the youngsters, but he eventually gets them to behave. Little George, too young to be a Scout, tries to join them in their activities and is regarded by the older lads as a pest. The child gives Webb the impression that he comes from a wealthy home, but one day, when he is compelled to take the boy home, Webb discovers that he lived in a tenement district, that his parents were dead, and that Veda Ann Borg, a disreputable aunt, was taking care of him. Embarrassed by Webb's discovery, the youngster runs away and disappears. Webb summons the Scouts and charges them with the task of finding the little fellow. He himself reasons that the boy may have gone to the Scout's camp site, and he goes there to search for him. In the woods, Webb becomes involved in an accident in which he falls from a cliff in a sleeping bag and gets caught in the branches of a tree. He is found in that predicament by little George who, having been found himself, had gone in search of the missing Webb. The lad effects Webb's rescue, and when they return to town Webb takes him home for adoption. It all ends with the Boy Scouts honoring George with a merit award for having rescued Webb.

It was produced by Leonard Goldstein, and directed by Henry Levin, from a screenplay by Leonard Praskins and Barney Slater, based on a book by Rice E. Cochran.

Fine for the entire family.

"Sky Commando" with Dan Duryea, Frances Gifford and Touch Connors

(*Columbia, September; time, 69 min.*)

A routine program war melodrama, differing little from numerous such pictures that have been ground out by Hollywood in the past. There is not much to the plot, which concerns itself with a misunderstood officer whose proper but unpopular decisions earn him the animosity of his subordinates, but whose personal heroism eventually wins their admiration and respect. The story offers little in the way of novelty, lacks substance, and depends for its drama on hackneyed situations that fail to impress. There is some romantic interest, but it is mild. Film clips of actual aerial battles and bombing of enemy installations have been inserted to good effect, but on the whole the action is slow. The direction and acting are no more than adequate. The sepia tone photography is good:—

Although attacked by a horde of MIGs while attempting to eliminate a vital enemy machine gun nest in Korea in Sabre Jet planes, Dick Paxton and Bill Klein, brothers, are ordered by Dan Duryea, their commander, to complete their mission. They wipe out the nest, but Paxton is shot down in the ensuing dogfight. Klein, returning to the home base, storms into Duryea's tent and accuses him of murdering his brother. Major Michael Fox prevents Klein from attacking Duryea and explains that Duryea had no choice in the matter since the lives of three hundred Marines were at stake. Then, to illustrate Duryea's personal heroism, Fox unfolds the story of Duryea in World War II. He reveals that Duryea had been in disrepute with his squadron because of a rumor that he had saved his own neck at the expense of his co-pilot during a raid. Touch Connors, a pilot who believed the rumor, had accompanied Duryea on a routine flight over France during a heavy fog, and when the weather suddenly cleared Duryea had ordered him to head for Bremen to take desperately needed film of enemy installations. Connors had considered the mission suicidal but was compelled to follow orders. The films had been secured, but the plane had been damaged badly by gunfire and managed to limp back to its base after Duryea had ordered all excess weight, including the bodies of several dead crewmen, dumped overboard. Connors had brought charges against Duryea for dumping the bodies, but a board of inquiry had upheld Duryea. Dissatisfied with the decision, Connors made further efforts to prove that Duryea was unprincipled, but he changed his attitude when Duryea proved himself to be a man of heroic stature after his plane crashed in enemy territory with badly needed films of the air raid on the Ploesti oil fields. Rather than surrender to the enemy, he led his surviving crewmen through many dangers, bringing them to safety and delivering the vital photographs to Allied headquarters. Fox's story changes Klein's feeling of animosity to one of respect and admiration for Duryea. His heartache, however, is completely eased when word comes that his brother is safe and alive.

It was produced by Sam Katzman, and directed by Fred F. Sears, from a screenplay by Samuel Newman, based on a story by William Sackheim, Arthur Orloff and Mr. Newman.

Family.

"Conquest of Cochise" with John Hodiak, Robert Stack and Joy Page

(*Columbia, September; time, 70 min.*)

A fairly good program melodrama of its type, photographed in Technicolor. Set in the year 1853, and dealing with the efforts of the U.S. Cavalry to stop raiding Comanche Indians from crossing the border into Mexico, the story is somewhat different in that the Cavalry secures the cooperation of Cochise, the Apache chief, effectively portrayed by John Hodiak. The action becomes tense when Cochise's wife is killed under circumstances that make it appear as if the Americans are responsible, and he gives the Cavalry commander four days in which to prove otherwise lest the Apaches go on the war path. Most of the excitement takes place in the closing reels, where the Comanches and the Cavalry clash, with the tide turning in favor of the Americans when the friendly Apaches ride onto the scene in full force. The romance between Cochise and a white woman is interesting. A definite asset is the beautiful outdoor scenery, enhanced by the fine color photography:—

Shortly after the war between the United States and Mexico, the Apaches, led by Hodiak, and the Comanches, led by Rodd Redwing, conduct numerous border raids on Mexican ranches. When a treaty is drawn up between the two countries to stop the raids, a troop of U.S. Cavalry, headed by Robert Stack, is assigned to the territory to serve as peacemakers. Stack is unaware that the man responsible for the bad feeling between the Indians and the Mexicans is Robert Griffin, who benefitted by acquiring the land of the fleeing Mexicans. Edward Colmans, a leading Mexican landowner, invites Stack to his hacienda to discuss ways and means of stopping the raids. Joy Page, Colmans' daughter welcomes the conference, but Rico Alaniz, his brother-in-law, hates the Americans as much as the Indians. Stack meets with Hodiak, who discloses that he, too, favors peace, and a handshake between the two men seals the pact. Hodiak persuades both his people and the Comanches to abide by his bargain with Stack. When Redwing's savage brother attempts to violate the pact with a raid, Cochise is compelled to kill him. His brother's death provokes Redwing into declaring that he will no longer abide by the pact. Hodiak, accompanied by his wife, journeys to town for a conference with Stack. En route, he is shot at by the hidden Alaniz, who had been convinced by Griffin that Hodiak's death would be best for all concerned. But he misses Hodiak and hits and kills his wife instead. He then drops his U.S. Army rifle and flees. Picking up the rifle, Hodiak realizes that it may have been planted to incite a war. Nevertheless, he sends a raiding party to town to kidnap Joy, whom he holds as a hostage to compel Stack to come to the Apache camp for a showdown. During Joy's kidnapping, Griffin is

killed as he stands in the courtyard talking to Alaniz. Stack goes to the camp, and Hodiak gives him four days to prove that the Americans were not responsible for his wife's murder. In the several days that follow, Joy and Hodiak fall in love. Meanwhile Stack traces the murder to Alaniz and compels him to confess to Hodiak. The Apache chief accepts the confession, but Alaniz is killed when he again attempts to shoot Hodiak. When Hodiak attempts to persuade Redwing not to go on the warpath, the Comanche leader makes him his prisoner and orders him tortured to death. But Stack and his soldiers, aided by the Apaches, rescue Hodiak after a vicious battle. It ends with Joy and Hodiak parting sorrowfully, convinced that marriage between them would never work out.

Sam Katzman produced it, and William Castle directed it, from a screenplay by DeVallon Scott and Arthur Lewis, based on a story by Mr. Scott. Suitable for the family.

"The Golden Blade" with Rock Hudson and Piper Laurie

(Univ.-Int'l, September; time, 81 min.)

Photographed in Technicolor, this "Arabian Nights" type of adventure melodrama is a passable entertainment of its kind. Its appeal, however, will be limited to undiscriminating audiences, for its story of a young commoner who foils a plot to overthrow the Caliph of Bagdad and wins the love of the Caliph's daughter is a rehash of a theme that has been done many times. And in this case it has been done without distinction either in writing, direction or acting. The one thing in its favor is that it bubbles along at a hectic pace, with plentiful sword play and rough-and-tumble action, and with some good comedy touches here and there. As in most pictures of this type, the costuming and sets are lavish and colorful:—

To avenge the murder of his father and the wicked exploitation of the people, Rock Hudson, a commoner, comes to Bagdad. There he buys a sword from Steven Geray, a merchant, and becomes involved in a riot incited by Piper Laurie, who was actually the Caliph's daughter, but who posed as a commoner to talk down rabble-rousers in the public square. Before Hudson can rush to Piper's aid, palace guards ride into the crowd and rescue her. In the skirmish, Hudson discovers that his sword repelled all comers, and further investigation proves that it is the famed Sword of Damascus which, like magic, rendered him invincible. Meanwhile at the palace, George Macready, chief minister of the Caliph (Edgar Barrier), secretly plots to overthrow his ruler and to place George Evans, his son, on the throne. When Hudson comes to the palace to inquire about the girl who was whisked away by the guards, the mischeivous Piper, disguised as a stable boy, steals his horse. He gives chase and becomes involved in a series of adventures that land both him and Piper in jail. She falls in love with him and prevails upon her father to make him her personal palace guard. And having discovered the truth about his sword, she suggests to her father that a jousting contest be held with the winner to become her husband. Piper makes the mistake of telling her maid about the sword, and the maid, in love with Evans, reveals the secret to him. On the night before the joust, Evans and his father drug Hudson's wine and substitute a copy of the sword for the real one. Armed with the real sword, Evans has no trouble winning the joust, and he claims Piper as his bride. But Evans makes the mistake of scorning the maid and, in retaliation, she reveals his trickery to Hudson. Furious, Hudson invades the bridal chamber and spirits Piper away from the palace after giving Evans a severe beating. In the meantime Macready kills the Caliph and starts his long-planned rebellion. After leading the palace guards to believe that he and Piper had drowned, Hudson organizes Piper's loyal followers and breaks into the palace. There, wtih the aid of the magic sword, he routs the conspirators and together with Piper assumes the rule of Bagdad, bringing peace and justice once more to the land.

It was co-produced by Richard Wilson and Leonard Goldstein, and directed by Nathan Juran, from a story and screenplay by John Rich. Harmless for the family.

MYERS' ANALYSIS OF THE SBC REPORT

(Continued from back page)

The evidence of decree violation and law violation is in the record of the hearings and hence available to the Department of Justice. I don't know that anybody is crying out for criminal prosecution — for vengeance — in the present precarious state of the business. But adverse business conditions do not justify repeated violations of the decree or of the law. It is time someone in the Department of Justice or on the U. S. District Court began talking to the defendants like a Dutch uncle. Decree violations and law violations must cease.

2. *Unreasonable clearances.* In licensing a picture to a theatre for a prerelease run the distributor does not stipulate how long it will be before the picture is offered for license on general release and this absence of an agreement on the subject caused Judge Barnes, new head of the Antitrust Division, to question whether the intervening time between prerelease and general release constituted clearance. The report quotes Allied's General Counsel to the effect that such "waiting time" constitutes "unreasonable clearance" over theatres that are in substantial competition with the favored theatres and "clearance" over theatres not in substantial competition.

The report quotes from the testimony of distributor representatives in defense of the prereleasing practice and leaves the subject in that unsettled state without definite findings. It did portray the effect on subsequent run exhibitors in the following passage which describes with clarity a physical restraint of trade:

"Exhibitors also complained that the prerelease practice has resulted in injury to those who customarily license pictures for subsequent runs. When a picture is prereleased, then withdrawn indefinitely, there is an interruption in the flow of pictures to exhibitors. When several prerelease pictures are withdrawn at the same time, exhibitors contend that the consequences to the subsequent run exhibitor may be disastrous."

COMPETITIVE BIDDING

This practice was the subject of extensive testimony before the Committee. According to the report the exhibitors and distributors, respectively, argued as follows:

"The exhibitors contended that competitive bidding, as practiced by the distributors, was a device calculated to create competitive conditions between theatres not in competition and, thus, to put distributors in a position whereby they could extract from the affected theatre owners the highest possible rentals for the picture being offered. The distributors maintained that competitive bidding is a protection against lawsuits in cases where two exhibitors of any class both lay claim to the same picture for the same run."

Allied's General Counsel is quoted to the effect that there is no difference in the effect on exhibitors of the system of compulsory competitive bidding rejected by the Supreme Court in the Paramount Case and the enforced bidding imposed upon them by the film companies. And the Committee cited the following from the Supreme Court's opinion indicating that bidding left to the discretion of those companies might even be more dangerous than a system supervised by the Court:

"Yet, delegation of the management of the system to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance. At best, such a choice should not be faced unless the need for the system is great and its benefits plain."

Although outlines of other zoning systems were offered in the evidence (Paramount in Memphis and RKO in Chicago), the Committee gave primary attention to the zoning plan in Los Angeles which had been fully described at the hearing in that city. The following excerpt is pertinent:

"As the consent judgments enjoin the granting of clearance between theatres not in substantial competition, it seems clear that the distributor proceeds to set up zones at his peril. Considering the multiplicity of zonal patterns and the frequency with which they are changed, it is readily inferrable that violations do sometimes occur."

The Committee recommends that the Antitrust Division investigate the system in Los Angeles and I am sure it meant to include any other area where distributors have imposed arbitrary zoning systems contrary to the wishes of the exhibitors. Judge Barnes testified that "the Department has never been enthusiastic about competitive bidding" and that it has "opposed compulsory competitive bidding in the courts." The deciding factor in the Committee's view seems to be whether or not the bidding is compulsory and that is getting around towards Allied's position that bidding is proper only when invoked by an independent exhibitor in order to secure pictures on a run heretofore monopolized by an affiliated theatre.

(Editor's Note: The balance of Mr. Myers' analysis, which takes up the subjects of industry arbitration and the failure of the Antitrust Division to properly enforce compliance with the decrees and the antitrust laws, will be concluded in next week's issue.)

enlightment as echoed by Wilbur Snaper, President of National Allied, in the same issue of Harrison's Reports.— *JOS. P. UVICK, 907 Fox Theatre Building, Detroit, Mich.*

* * *

Dear Mr. Harrison:

This letter is to express to you the appreciation of one wide-awake, aggressive smalltown theatre owner who appreciates the sincere advice you are giving out in this time of great confusion.

You have given us advice that is sound and you don't have to mince your words as the trade papers do who exist from revenue given them by the producers. Your paper can be in reality truthful about these matters. The trade papers who exist on producer advertising must be careful what they print against producers.

I have read every article on this situation in our business and I come up with the same conclusion that you do in your August 15 issue — that is, 3-D is only a novelty for a short duration; wide-screen will help if used properly— *but the same truth exists today as it did before all this confusion*, the greatest help to our industry will be good pictures, fair rentals, abolishment of the admission tax and maintaining a nice, clean up-to-date theatre with reasonable showmanship on the part of the exhibitor.

Thank you so much for what you have done in advising independent smalltown theatre owners. If they heed your advice, you will save them many thousands of dollars.— *GEORGE C. CLANTON, owner and manager of the Daw Theatre, and Mayor of Tappahannock, Va.*

MYERS' ANALYSIS OF THE SBC REPORT

(In a bulletin relased to the trade press this week, Abram F. Myers, National Allied's general counsel and board chairman, analyzes the recent report of the Senate Small Business Committee in connection with the hearings held in Washington before the Committee's monopoly subcommittee, which investigated exhibitor charges that the film distributing companies are violating the anti-trust laws and the different court decrees.

*(*HARRISON'S REPORTS *is reproducing Mr. Myers' analysis in full because of the importance of the questions and problems he touches upon.)*

THE COMMITTEE'S REPORT

Although the hearings were conducted by a sub-committee, the report was issued on August 3 in the name of the full committee.

Issuance of the report was marred by the fact that a tentative draft by the attorney for the subcommittee found its way into the hands of reporters for certain trade papers. Although patently a confidential document, certain portions of it were carried by those publications. This in trade paper circles is called "scoring a beat." In their haste to divulge this confidential draft those papers did not take time to analyze carefully the findings and recommendations in reference to trade practices and featured instead incidental passages criticizing Allied and its General Counsel for withdrawing from the arbitration negotiations last year. When the official version was issued it was found that numerous changes had been made and that Myers had become merely "a spokesman" and Allied "the largest exhibitor organization."

The undersigned is especially critical of the obvious attempt to make it appear that this incidental criticism of Allied and himself, not criticism of certain trade practices and of the Antitrust Division, was the outstanding feature of the report. In particular, the worst offender failed to mention the following passage from the report:

"The committee is equally critical of the distributors' representatives in unilaterally proceeding to incorporate changes of substance into the provisions of the August 21 arbitration draft. They should have reasonably anticipated that such action would gravely affect the notable progress which had been made toward an effective arbitration system."

Allied and her leaders have no cause to apologize for the course followed in reference to arbitration last year. This course was directed by the board of directors by unanimous action and the action of the board was unanimously ratified by the exhibitors in attendance at the Chicago convention. The reasons are set forth in board statements which are attached as exhibits to the last annual report and were and are available to anyone seeking the truth.

THE PRERELEASE PRACTICE

More witnesses devoted more time to prereleases than to any other grievance voiced at the hearings. The Committee summarized the testimony, with one notable exception, but made no specific finding as to the legality or illegality of the practice. Maybe the Committee felt that it was not within its province to make such a finding. Perhaps it felt that, with a disclosure of the facts, determination of the legal aspects should be left, first, to the Department of Justice and then to the Courts.

However that may be, the Committee plainly implied that prereleases are undesirable and should be restricted, if not banned. This is as close as the Committee came to a finding on this subject:

"Independent exhibitors are greatly concerned over the number of pictures which may be prereleased during any one year. Cognizant of this concern was Mr. Austin Keough . . . of Paramount Pictures Corp., who was of the opinion that distributors might be reasonably restricted to prerelease of two pictures per distributor per year. He added that he had approved of such a provision being incorporated into the industry's 1952 arbitration proposal. Such statements indicate that distributors do understand that extensive use of the prerelease practice is injurious to exhibitors and that they are willing to consider effective remedies."

Allied's position is that prereleases transgress the injunction in the Paramount Case and that the resulting price fixing violates the Sherman Act and that, therefore, they should be prohibited. Keough's proposal is, of course, ridiculous because as the Committee points out earlier in its report only 10 pictures have been prereleased during the past 20 months and "there have been more prerelease pictures in the last 20 months than theretofore." Two a year for 10 national distributors would mean twice as many prereleases in one year as during the last year and eight months.

1. *Price-fixing.* The Committee expressed deep concern over the charge that prereleasing involves the fixing of admission prices, saying:

"The committee was concerned by the serious charge that the prerelease practice is being manipulated by distributors to evade the injunction against fixing of exhibitors' admission prices. Accordingly, the testimony dealing with procedure through which a prerelease picture is licensed was received with particular interest."

This is followed by an attempted rationalization of the competitive bidding procedure whereby an exhibitor is asked for a "statement of intention" in regard to admission prices and the Committee concludes that "there seems to be a necessity for a 'statement of intention' in the case of a prerelease picture awarded on the basis of competitive bidding." After summarizing the facts in the Shor case the Committee says that, if an exhibitor after furnishing such a statement changes his mind and charges less, no action can be taken against him.

If the distributor cannot hold the exhibitor to his statement of intention, on the basis of which the license is granted, that is because the distributor would be attempting to enforce an unlawful "gentlemen's" or implied agreement. The Committee made a point of RKO's insistence, after the "Peter Pan" incident, that Mr. Shor engage in joint advertising with other exhibitors on "Hans Christian Andersen", which should feature the same price for all, saying that it "seems significant," as indeed it is.

The astonishing thing about the report is that it omits mention of the evidence submitted to the Committee showing, with respect to "Peter Pan" and "Hans Christian Andersen," not merely that the exhibitors increased their admission prices on virtually every engagement but that in competitive areas those prices were raised to a uniform figure. However, the Committee did quote the following from the testimony of Wayne Hanson, a Pacific Coast witness, which is very much in point:

"Nationwide distributors are almost all evading the price fixing clause by designating certain pictures in a category of prereleasing. It is no accident that pictures such as "David and Bathsheba," "Ivanhoe" etc. are showing in 60-cent neighborhood theatres at 99 cents, maybe $1, even if there is a city tax. To think this is an accident is the best joke of the year. . . . Thus the public is gouged, but by the distributor."

(Continued on inside page)

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HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York 19, N. Y.*)

1952-53

5319 Loose in London—Bowery Boys May 24
5311 Roar of the Crowd—Duff-Stanley May 31
5328 Murder Without Tears—Holden-Stevens ... June 14
5314 Safari Drums—Johnny Sheffield June 21
5309 Son of Belle Starr—Larsen-Castle June 28
5330 Northern Patrol—Kirby Grant July 12
3101 The Maze—Hurst-Carlson (3-D) July 26
5325 Topeka—Elliott Aug. 9
5307 Affair in Monte Carlo—Todd-Oberon Aug. 23
5320 Clipped Wings—Bowery Boys Aug. 30
5204 Rose Bowl Story—(reissue) Sept. 6
5317 Mexican Manhunt—Brent-Sharpe (*formerly "Mexican Quest"*) Sept. 13
5336 The Fighting Marshal—Wayne Morris Sept. 20
5327 Hot News—Clements-Henry Oct. 11

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

Royal African Rifles—Hayward-Hurst Sept. 27
Vigilantes Terror—Elliott Oct. 18
Jennifer—Lupino-Duff Oct. 25

Columbia Features

(729 *Seventh Ave., New York 19, N. Y.*)

1952-53

546 Fort Ti—George Montgomery (3D) May
522 Ambush at Tomahawk Gap—Hodiak-Derek May
574 Goldtown Ghost Riders—Autry (57 m.) May
538 Serpent of the Nile—Fleming-Lundigan May
520 The Juggler—Douglas-Vitale June
541 Siren of Bagdad—Henreid-Medina June
529 The 49th Man—Ireland-Denning June
530 Thunderhoof—reissue June
533 Let's Do It Again—Wyman-Milland July
535 The Last Posse—Crawford-Derek July
549 Flame of Calcutta—Darcel-Knowles July
575 Pack Train—Autry (57 min.) July
536 Mission Over Korea—Hodiak-Totter Aug.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

604 The 5,000 Fingers of Dr. T—Hayes-Healy Aug.
606 Cruisin' Down the River—Haymes-Totter Aug.
608 Valley of Head Hunters—Weissmuller Aug.
605 The Stranger Wore a Gun—(3D) Scott-Trevor . Aug.
From Here to Eternity—all-star cast Sept.
China Venture—O'Brien-Sullivan Sept.
Conquest of Cochise—Hodiak-Page Sept.
Sky Commando—Duryea-Gifford Sept.
The Untamed Breed—Tufts-Britton Sept.
Saginaw Trail—Gene Autry Sept.

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

1952-53

5217 Twilight Women—Jackson-Ray May 15
5215 Ali Baba Nights—reissue May 22
5218 The Slasher—Kenney-Collins May 29
5205 Johnny the Giant Killer—Cartoon feature .. June 5
5228 Ghost Ship—Walsh-Court June 12
5229 Eyes of the Jungle—Jon Hall July 1
5221 Great Jesse James Raid—Parker-Payton July 17
5225 Sins of Jezebel—Paulette Goddard Sept. 25
5222 The Fighting Men—Special cast Oct. 9

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5307 Bandit Island—3D Featurette July 17
5301 Spaceways—Duff-Bartok Aug. 7
5315 Project Moon Base—Martell-Ford Sept. 4
5303 Norman Conquest—Conway-Bartok Sept. 11
5316 Shadow Man—Cesar Romero Sept. 18
5313 The Iron Mask—reissue Sept. 18
5314 Mr. Robinson Crusoe—reissue Sept. 25
5306 Undercover Agent—English-made Oct. 2
5302 The Man from Cairo—George Raft Oct. 16

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, *N. Y.*)

327 Never Let Me Go—Gable-Tierney May
330 Cry of the Hunted—Gass-Bregen May
332 Fast Company—Keel-Foch May
331 Remains to be Seen—Allyson-Johnson May
333 Young Bess—Granger-Simmons May
334 Slight Case of Larceny—Rooney-Brackin.....June
337 Arena—Young-Bergen (3D) June
336 Scandal at Scourie—Pidgeon-Garson June
338 Story of 3 Loves—all-star cast June
335 Dream Wife—Kerr-Grant June
339 Trader Horn—reissue June
340 Sequoia—reissue June
342 Lili—Caron-Ferrer July
341 Dangerous When Wet—Williams-Lamas July
344 Main Street to Broadway—all-star cast July
343 Ride, Vaquero—Taylor-Gardner July
348 Latin Lovers—Turner-Montalban Aug.
346 Affairs of Dobie Gillis—Reynolds-Van.....Aug.
347 The Big Leaguer—Robinson-Vera Ellen Aug.
345 The Bandwagon—Astaire-Charisse Aug.
Terror on a Train—Ford-Vernon Sept.
The Actress—Tracy-Simmons-Wright Sept.
Half a Hero—Skelton-Hagen Sept.
Magomba—Gable-Gardner Oct.
Torch Song—Crawford-Wilding Oct.
Take the High Ground—Widmark-Stewart Oct.
Give a Girl a Break—
The Champions-Reynolds not set
The Great Diamond Robbery—Skelton not set

Paramount Features

(1501 *Broadway, New York* 18, *N. Y.*)

1952-53

5230 Sangaree (3D)—Lamas-Dahl May
5130 Greaatest Show on Earth—general release May
5221 The Vanquished—Payne-Sterling June
5222 Sacred Stiff—Martin & Lewis June
5220 Jamaica Run—Milland-Dahl June
5223 Houdini—Leigh-Curtis July
5224 Stalag 17—William Holden July
5225 Shane—Ladd-Arthur-Heflin Aug.
5227 Arrowhead—Heston-Sinclair Aug.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5301 Roman Holiday—Peck-Hepburn Sept.
5302 The Caddy—Martin & Lewis Sept.
5303 War of the Worlds—Barry-Robinson Oct.
5304 Little Boy Lost—Bing Crosby Oct.
Forever Female—Rogers-Holden-Douglas not set

RKO Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)

1952-53

320 Sea Devils—DeCarlo-Hudson May
321 Below the Sahara—Documentary May
318 Split Second—Smith-Andes May
323 Affair With a Stranger—Simmons-Mature.....June
324 Tarzan and the She-Devil—Lex Barker.....June
322 Night Without Stars—Farrar-Gray July

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

401 Second Chance—Mitchum-Darnell (3D) July
403 The Sea Around Us—Documentary July
481 Mighty Joe Young—reissue July
482 Isle of the Dead—reissue July
402 Devil's Canyon—Robertson-Mayo (3D) Aug.
491 Sword and the Rose—Todd-Johns Aug.
483 Stage Door—reissue Aug.
484 Without Reservations—reissue Aug.
485 Top Hat—reissue Sept.
486 Suspicion—reissue Sept.
Marry Me Again—Wilson-Cummings Sept.
Jungle Fury—Sheridan-Ford-Scott
(*formerly "Rage of the Jungle"*) Oct.
Decameron Night—British-made Oct.
488 Out of the Past—reissue Oct.
487 Follow the Fleet—reissue Oct.
She Had to Say Yes—Mitchum-Simmons Sept.
Son of Sinbad—Robertson-Forrest Nov.

(*"Louisiana Territory" and "The 3-D Follies," listed in the previous index, have been removed from the RKO schedule.*)

Republic Features

(1740 *Broadway, New York* 19, *N. Y.*)

5208 The Sun Shines Bright—Winninger-Whelan.May 2
5231 Iron Mountain Trail—Allen (54 m.) May 8
5242 Savage Frontier—Lane (54 m.) May 15
5209 City that Never Sleeps—Young-Powers.....June 12
5210 Sweethearts on Parade—Middleton-Norman..July 15
5232 Down Laredo Way—Allen (54 m.) Aug. 8
5211 Champ for a Day—Nicol-Totter Aug. 15
5243 Bandits of the West—Lane (54 m.) Aug. 18

Twentieth Century-Fox Features

(444 W. *56th St., New York* 19, *N. Y.*)

315 Man on the Tight Rope—March-Grahame May
318 Titanic—Webb-Stanwyck May
314 Invaders from Mars—Hunt-Carter-Franz May
352 Gentleman's Agreement—reissue May
353 Snake Pit—reissue May
320 The Girl Next Door—Dailey-Haver June
321 Powder River—Calhoun-Calvet June
322 Pickup on South Street—Widmark-Peters June
355 Roadhouse—reissue July
354 Kiss of Death—reissue July
324 White Witch Doctor—Hayward-Mitchum July
323 The Glory Brigade—Mature July
325 The Kid from Left Field—Dailey-Bancroft July
307 The Farmer Takes a Wife—Grable-Robertson ...July
330 Dangerous Crossing—Crain-Rennie July
329 Inferno—Ryan-Lundigan-Fleming (3D) Aug.
326 Gentlemen Prefer Blondes—Monroe-Russell Aug.
327 Sailor of the King—Hunter-Rennie Aug.
328 City of Bad Men—Young-Powers Sept.
332 Blueprint for Murder—Cotten-Peters Sept.
356 Broken Arrow—reissue Sept.
357 I Was a Male War Bride—reissue Sept.
Mr. Scoutmaster—Webb-Dee Sept.
Vicki—Crain-Peters-Adams Oct.
Thy Neighbor's Wife—Haas-Moore Oct.

United Artists Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

The Twonky—Conreid-Blondell June 10
Genghis Khan—Manuel Conde June 12
The Neanderthal Man—Shayne-Crane June 19
The Marshal's Daughter—all-star June 26
Return to Paradise—Cooper-Haynes July 10
Fort Algiers—De Carlo-Thompson July 15
The Moon is Blue—Holden-Niven-McNamara.....July 17
My Heart Goes Crazy—Field-Gynt July 22
Gun Belt—Montgomery-Hunter-Westcott July 24
No Escape—Lew Ayres July 30
Vice Squad—Robinson-Goddard July 31
Melba—Patrice Munsel Aug. 7
Captain Scarlett—Greene-Amar Aug. 12
I, the Jury—Elliott-Castle Aug. 14
The Gay Adventure—Aumont-Meredith Aug. 21
War Paint—Stack-Taylor Aug. 28
Sabre Jet—Stack-Gray-Arlen Sept. 4
99 River Street—Payne-Keyes Sept. 11
The Joe Louis Story—Stewart-Edwards Sept. 18
The Fake—O'Keefe-Gray Sept. 25
Donovan's Brain—Evans-Davis Sept. 30

Universal-International Features

(445 *Park Ave., New York* 22, *N. Y.*)

1952-53

320 Column South—Murphy-Evans June
321 Take Me to Town—Sheridan-Hayden June
322 It Came from Outer Space (3D)—
Carlson-Rush June
323 A Queen is Crowned—Documentary June
324 Francis Covers the Big Town—O'Connor July
325 All I Desire—Stanwyck-Carlson July
326 The Great Sioux Uprising—
Chandler-Domergue-Bettger July
327 Thunder Bay—Stewart-Dru-Duryea Aug.
329 Abbott & Costello Meet Dr. Jekyll and Mr. Hyde—
with Boris Karloff Aug.
328 The Man from Alamo—Ford-Adams Aug.
330 Wings of the Hawk—Heflin-Adams (3D) Sept.
331 Stand at Apache River—McNally-Adams Sept.
332 The Golden Blade—Hudson-Laurie Sept.
333 The All-American—Curtis-Nelson Oct.
334 East of Sumatra—Chandler-Maxwell Oct.
The Cruel Sea—British-made not set
Forbidden—Curtis-Dru-Bettger not set

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

220 The Desert Song—Grayson-MacRae May 30
221 The Beast of 20,000 Fathoms—
Christian-Raymond June 13
222 South Sea Woman—Lancaster-Mayo June 27
223 The Charge at Feather River—
Madison-Lovejoy (3D) July 11
225 Master of Ballantrae—Flynn-Campbell Aug. 1
226 So This is Love—Grayson-Abel Aug. 15
224 Plunder of the Sun—Ford-Lynn-Medina Aug. 29

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

301 Island in the Sky—Wayne-Nolan Sept. 5
303 The Moonlighter—Stanwyck-MacMurray ...Sept. 19
The Beggar's Opera—Olivier-Holloway Sept. 26

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

5956 Shorty Sherock & Orch.—
Thrills of Music (reissue) (8½ m.) June 4
5555 Candid Microphone No. 5 (10 m.).....June 11
5901 Beyond the Frontier—Topnotcher (10 m.)..June 11
5859 Hollywood's Pair of Jacks—
Screen Snap. (10½ m.) June 18
5613 Mother Hen's Holiday—
Favorite (reissue) (7 m.) June 18
5808 Billiard & Bowling Champs—Sports ,9½ m.) June 18
5505 Christopher Crumpet—Jolly Frolic (7 m.) ..June 25
5902 This is Versailles—Topnotcher (10½ m.) ..June 25
5614 The Dream Kids—
Favorite (reissue) (7½ m.) July 9
5999 Gerald McBoing-Boing's Symphony—
UPA Special (7½ m.) July 15
5860 Out West in Hollywood—
Screen Snapshots (7 m.) July 23
5809 Dude Ranch Sports—Sports (9½ m.) July 23
5704 Magoo's Masterpiece—Mr. Magoo (7 m.) ...July 30
5653 Greyhound Capers—
Animal Cavalcade (8½ m.) July 30
5615 The Rocky Road to Ruin—
Favorite (reissue) (7 m.) Aug. 6
5654 The Three Big Bears—Animal Cavalcade ...Aug. 27

Columbia—Two Reels

5160 The Lost Planet—serial (15 ep.) June 4
5416 Love's A Poppin'—Andy Clyde (16 m.)....June 11
5440 Spooks—Stooges (3-D) (16 m.) June 15
5436 Hot Water—Favorite (reissue) (18½ m.)...July 16
5180 The Great Adventures of Capt. Kidd—
serial (15 ep.) Sept. 17

Metro-Goldwyn-Mayer—One Reel

W-445 TV of Tomorrow—Cartoon (7 m.) June 6
R-422 Let's Ask Nostradamus—
Prophecies of Nostradamus (10 m.) June 6
W-446 Wee-Willie Wildcat—Cartoon (7 m.) ...June 20
T-417 Delightful Denmark—Traveltalk (7 m.)..June 27
S-459 Dogs 'N Ducks—Pete Smith (10 m.) June 27
W-466 Flirty Birdy—Cartoon (reissue) (7 min.)..July 4
S-460 Ancient Cures—Pete Smith (8 m.) July 11
T418 Copenhagen—City of Towers (8 m.).....July 14
R-423 Nostradamus and the Queen—
Prophecies of Nostradamus (10 m.) Aug. 29

(*End of 1952-53 Season*)

Paramount—One Reel

P12-5 Better Bait than Never—
Noveltoon (7 m.) June 5
R12-9 Green Mountain Speedsters—
Sportlight (10 m.) June 5
E12-6 Toreadorable—Popeye (7 m.) June 12
R12-10 Flying Horseshoes—Sportlight (9 m.) ...June 12
X12-5 Invention Convention—Kartune (7 m.) ..June 19
K12-5 Call Me Skinny—Pacemaker (10 m.).....June 26
B12-5 By the Old Mill Steam—Casper (7 m.) ..July 3
R12-11 Wee Water Wonders—Sportlight (9 m.) .July 10
P12-6 Surf Bored—Noveltoon (7 m.) July 17
E12-7 Baby Wants a Battle—Popeye (6 m.) ...July 24
X12-6 No Place Like Rome—Kartune (7 m.) ...July 31
K12-6 Hurricane Hunters—Pacemaker (10 m.) .Aug. 7
R12-12 Collegiate Circuit Champs—
Sportlight (9 m.) Aug. 14
E12-8 Fireman's Brawl—Popeye (6 m.) Aug. 21
B12-6 Little Boo Peep—Casper (7 m.) Aug. 28
H12-4 Drinks on the Mouse—
Herman & Katnip (7 m.) Aug. 28

(*End of 1952-53 Season*)

RKO—One Reel

1952-53

34109 Fountain of Youth—Disney (6 m.) May 30
34110 Father's Week End—Disney (7 m.) June 20
34111 How to Dance—Disney (6 m.) July 11
34112 The New Neighbor—Disney (7 m.) Aug. 1

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

44601 Melody (3D)—Special (10 m.) June 12
44701 Melody (2D)—Special(10 m.) June 12
44801 Mickey's Birthday Party—
Mickey Mouse (reissue) (8 m.) Aug. 14
44802 The Pointer—
Mickey Mouse (reissue) (8 m.) Aug. 21
44803 Tiger Trouble—
Mickey Mouse (reissue) (7 m.) Aug. 28
44804 The Nifty Nineties—
Mickey Mouse (reissue) (7 m.) Sept. 4
44301 Ben Hogan—Sportscope (8 m.) Sept. 4
44805 Mr. Mouse Takes a Trip—
Mickey Mouse (reissue) (8 m.) Sept. 11
44806 The Whalers—
Mickey Mouse (reissue) (8 m.) Sept. 18
44401 Motor Rhythm (3D)—Special (8 m.) Sept. 18
44501 Motor Rhythm (2D)—Special (8 m.) Sept. 18
44302 Bat Boy—Sportscope (8 m.) Oct. 2
44303 Best in Show—Sportscope Oct. 30
44304 Wild Birds Winging—Sportscope Nov. 27

RKO—Two Reels

33109 Tower of Destiny—Special (15 m.) May 22

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

43701 Gem James—Leon Errol (reissue) (18 m.) .July 31
43201 My Pal—My Pal (reissue) (22 min.) Aug. 7
43501 Unlucky Dog—
Edgar Kennedy (reissue) (15 m.) Aug. 7
43702 He Forgot to Remember—
Errol (reissue) (17 m.) Aug. 14
43301 Prowlers of the Everglades—
Special (32 m.) Aug. 14
43001 Holiday Island—Special (15 m.) Aug. 14
43401 A Western Welcome—
Ray Whitley (reissue) (18 m.) Aug. 21
43502 Trouble or Nothing—
Ed. Kennedy (reissue) (18 m.) Aug. 21
43703 Birthday Blues—Errol (reissue) (17 m.) ..Aug. 28
43503 Wall Street Blues—
Ed. Kennedy (reissue) (17 m.) Sept. 4
43202 Pal's Adventure—
My Pal (reissue) (20 m.) Sept. 4
43704 Let's Go Stepping—Errol (reissue) (18 m.) Sept. 11
43402 Rhythm Wranglers—
Ray Whitley (reissue) (19 m.) Sept. 18
43504 Motor Maniacs—
Ed. Kennedy (reissue) (18 m.) Sept. 18
43705 It Shouldn't Happen to a Dog—
Leon Errol (reissue) (18 m.) Sept. 25
43505 Do or Diet—Ed. Kennedy (reissue) (18 m.) Oct. 2
43706 Maid Trouble—Errol (reissue) (18 m.) ...Oct. 9
43506 Heading for Trouble—
Ed. Kennedy (reissue) (18 m.) Oct. 16

Republic—One Reel

9222 Singapore—This World of Ours (9 m.) ...June 1
9223 Germany—This World of Ours (9 m.) Aug. 1

Republic—Two Reels

5271 Nightmare Typhoon—
Commando Cody (30 m.) May 28
5272 War of the Space Giants—
Commando Cody (30 m.) June 19
5273 Destroyers of the Sun—
Commando Cody (30 m.) June 26
5381 Canadian Mounties vs. Atomic Invaders—
serial (12 ep.) July

5274 Robot Monster of Mars—
Commando Cody (30 m.) July 3
5275 Hydrogen Hurricane—
Commando Cody (30 m.) July 10
5276 Solar Sky Riders—Commando Cody (30 m.) July 17
5277 SOS Ice Aids—Commando Cody (30 m.) ...July 24
5278 Lost in Outer Space—
Commando Cody (30 m.) July 31
5279 Captives of the Zero Hour—
Commando Cody (30 m.) Aug. 7

Twentieth Century-Fox—One Reel

5330 Neck and Neck—Terrytoon (reissue) (7 m.) ..May
3307 Sport Immortals—Sports (reissue) (10 m.) May
5312 Hot Rods (Mighty Mouse)—Terry. (7 m.) June
5313 Ten Pin Terrors (Talk, Magpies)—
Terrytoon (7 m.) June
5314 The Orphan Egg (Dinky)—Terry. (7 m.) June
3302 Football Roundup—Sports (9 m.) June
9381 Sea Food Mamas—Lew Lehr (reissue) (8 m.) .June
6303 Kamikaze—See It Happen (10 m.) July
9382 Grunter and Groaner—
Lew Lehr (reissue) (10 m.) July
3303 Morning Light—Sports (9 m.) July
5315 Friday the 13th (Little Roquefort)—
Terrytoon (7 m.) July
5316 When Mousehood Was in Flower
(Mighty Mouse)—Terrytoon (7 m.) July
5317 Open House (Terry Bears)—Terry. (7 m.) ...Aug.
5318 Bargain Daze (Talk. Magpies)—Terry. (7 m.) .Aug.
5319 Sparky, The Firefly (Aesop's Fables)—
Terrytoon (7 m.) Sept.
5320 Mouse Menace (Little Roquefort)—
Terry. (7 m.) Sept.
5321 The Reluctant Pup (Terry Bears)—
Terry. (7 m.) Oct.
5322 How to Keep Cool (Dimwit)—Terry. (7 m.) ..Oct.
5323 The Timid Scarecrow (Dinky)—Terry. (7 m.) .Nov.
5324 Log Rollers (Heckle & Jeckle)—Terry. (7 m.) .Nov.
5325 Spare the Rod (Mighty Mouse)—Terry. (7 m.) Dec.
5326 Growing Pains (Terry Bears)—Terry. (7 m.) .Dec.

Universal—One Reel

8326 Operation Sawdust—Cartune (6 m.).....June 15
8327 The Flying Turtle—Cartune (6 m|) June 29
8382 King of the Sky—Color Parade (10 m.).....July 13
8328 Wrestling Wrecks—Cartune (6 m.) July 26

Universal—Two Reels

8307 Music on the Double—Musical (18 m.) May 28
8100 Nat King Cole and Russ Morgan & His Orch.—
Musical (18 m.) (3-D) May 28
8369 British Trade & Industry—
Earth and its People (21 m.).....June 15
8370 Farmer-Fisherman—
Earth and its People (21 m.) July 13
8371 The Lumber States—
Earth and its People Aug. 10
8372 Mountain Farmer—Earth and its People Sept. 3
8373 Adobe Village—Earth and its People Oct. 5

Vitaphone—One Reel

1952-53

9717 There Auto Be a Law—Looney Tune (7 m.) June 6
9805 Vincent Lopez & Orch.—
Melody Master (10 m.) June 6
9310 Mighty Hunters—
Hit Parade (reissue) (7 m.) June 13
9729 Hare Trimmed—Bugs Bunny (7 m.) June 20
9606 Head Over Heels—Novelty (10 m.) June 20
9718 Tom-Tom Tomcat—Merrie Melody (7 m.) ..June 27
9508 Desert Killer—Sports Parade (10 m.) June 27
9719 Wild Over You—Looney Tune (7 m.) July 11
9311 The Fighting 69½—
Hit Parade (reissue) (7 m.) July 11
9720 Duck Dodgers in the 24½ Century—
Merrie Melody (7 m.) July 25
9509 Ride a White Horse—Sports Parade (10 m.) July 25
9312 Sniffles Takes a Trip—
Hit Parade (reissue) (7 m.) Aug. 1
9406 So You Love Your Dog—
Joe McDoakes (10 m.) Aug. 1
9730 Bully for Bugs—Bugs Bunny (7 m.) Aug. 8
9607 The Spirit of West Point—Novelty (10 m.).Aug. 8
9510 A Danish Sport Delight—
Sports Parade (10 m.) Aug. 15
9721 Plop Goes the Weasel—Looney Tune (7 m.).Aug. 22
9806 Spade Cooley Band—
Melody Master (10 m.) Aug. 22
9722 Cat-Tails for Two—Merrie Melody (7 m.).Aug. 29
9313 Wacky Wild Life—
Hit Parade (reissue) (7 m.) Aug. 29
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

1701 A Street Cat Named Sylvester—
Merrie Melody (7 m.) Sept. 5
1601 Hit 'im Again—Variety Sept. 5
1301 Old Glory—Hit Parade (reissue) (7 m.) ..Sept. 12
1501 Royal Mounties—Sports Parade (10m.) ...Sept. 19
1702 Zipping Along—Merrie Melody (7 m.) ...Sept. 19
1723 Duck, Rabbit, Duck!—Bugs Bunny (7 m.) ..Oct. 3
1801 Desi Arnaz & Band—Melody Master (10 m.) Oct. 3
1302 Walky Talky Hawky—
Hit Parade (reissue) (7 m.) Oct. 17
1703 Easy Peckin's—Merrie Melody (7 m.) Oct. 17
1502 Sea Sports of Tahiti—
Sports Parade (10 m.) Oct. 24
1602 Say It With Spills—Variety Oct. 24
1401 So You Think You Can't Sleep—
Joe McDoakes (10 m.) Oct. 31
1704 Catty Cornered—Merrie Melody (7 m.) Oct. 31

Vitaphone—Two Reels

1952-53

9008 Where the Trade Winds Play—
Special (18 m.) July 4
9106 Looking at Life—Featurette (20 m.) July 18
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

1001 Gone Fishin'—Special Sept. 12
1101 Minstrel Days—Featurette Sept. 26
1002 Romance of Louisiana—Special Oct. 10

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

301 Mon. (O) ...Aug. 17
302 Wed. (E) ...Aug. 19
303 Mon. (O) ...Aug. 24
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

200 Wed. (E) ...Aug. 26
201 Mon. (O) ...Aug. 31
202 Wed. (E) ...Sept. 2
203 Mon. (O) ...Sept. 7
204 Wed. (E) ...Sept. 9
205 Mon. (O) ...Sept. 14
206 Wed. (E) ...Sept. 16
207 Mon. (O) ...Sept. 21
208 Wed. (E) ...Sept. 23
209 Mon. (O) ...Sept. 28
210 Wed. (E) ...Sept. 30

Paramount News

104 Sat. (E) Aug. 15
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

1 Wed. (O) ...Aug. 19
2 Sat. (E) Aug. 22
3 Wed. (O) ...Aug. 26
4 Sat. (E) Aug. 29
5 Wed. (O) ...Sept. 2
6 Sat. (E) Sept. 5
7 Wed. (O) ...Sept. 9
8 Sat. (E) Sept. 12
9 Wed. (O) ...Sept. 16
10 Sat. (E) Sept. 19
11 Wed. (O) ...Sept. 23
12 Sat. (E) Sept. 26
13 Wed. (O) ...Sept. 30

Warner Pathe News

104 Mon. (E) ...Aug. 10
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

1 Wed. (O) ...Aug. 12
2 Mon. (E) ...Aug. 17
3 Wed. (O) ...Aug. 19
4 Mon. (E) ...Aug. 24
5 Wed. (O) ...Aug. 26
6 Mon. (E) ...Aug. 31
7 Wed. (O) ...Sept. 2
8 Mon. (E) ...Sept. 7
9 Wed. (O) ...Sept. 9
10 Mon. (E) ...Sept. 14
11 Wed. (O) ...Sept. 16
12 Mon. (E) ...Sept. 21
13 Wed. (O) ...Sept. 23
14 Mon. (E) ...Sept. 28
15 Wed. (O) ...Sept. 30

Fox Movietone

68 Tues. (E) Aug. 18
69 Friday (O) ...Aug. 21
70 Tues. (E) Aug. 25
71 Friday (O) ...Aug. 28
72 Tues. (E) Sept. 1
73 Friday (O) ...Sept. 4
74 Tues. (E) Sept. 8
75 Friday (O) ...Sept. 11
76 Tues. (E) Sept. 15
77 Friday (O) ...Sept. 18
78 Tues. (E) Sept. 22
79 Friday (O) ...Sept. 25
80 Tues. (E) Sept. 29
81 Friday (O) Oct. 2

Universal News

491 Tues. (O) ...Aug. 18
492 Thurs. (E) ..Aug. 20
493 Tues. (O) ...Aug. 25
494 Thurs. (E) ..Aug. 27
495 Tues. (O) ...Sept. 1
496 Thurs. (E) ..Sept. 3
497 Tues. (O) ...Sept. 8
498 Thurs. (E) ..Sept. 10
499 Tues. (O) ...Sept. 15
500 Thurs. (E) ..Sept. 17
501 Tues. (O) ...Sept. 22
502 Thurs. (E) ..Sept. 24
503 Tues. (O) ...Sept. 29
504 Thurs. (E) ...Oct. 1

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Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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MGM PROVES THAT IT IS "THE FRIENDLY COMPANY"

As it has often done in the past, MGM has once again taken the lead in offering a helping hand to theatres in distress.

Charles M. Reagan, the company's general sales manager, had this to say in a letter sent out on August 21 to the presidents of all exhibitor associations:

"The bitter disappointment of theatre owners who have been carrying on in the hope that relief from the 20 per cent Federal tax would save them from closing, may result in some communities being deprived of motion picture entertainment.

"We believe that motion picture theatres are an important avenue of communication to the Government and that amusement is a vital necessity to the public during these uncertain times. We want to keep them open if possible, particularly the only theatre in a town or community.

"Because your association is close to these situations, if you know any who are in distress and have not indicated to our local branch manager their predicament, we will appreciate it if you will ask them to contact him at once in order that all possible aid can be given to enable them to remain open until the much needed relief from this unfair tax can have the consideration of Congress.

"We know that their closing will injure, if not destroy in some cases, many years of hard work and effort they have put in to give the people of the community a place to see motion picture entertainment, and we feel it is our duty to aid to prevent that happening even at a sacrifice to ourselves in our non-too-easy problem of keeping our own books balanced and still furnish good entertainment and relaxation to the American public.

"Your assistance in advising your members of our concern and of our desires in this matter will be greatly appreciated."

Needless to say, exhibitor reaction to MGM's offer of aid has been highly favorable. In a reply to Reagan, Alfred Starr, president of the Theatre Owners of America, commended the MGM policy as being "indeed far-sighted and unselfish, and one which is bound to be beneficial to the entire industry." Starr added that he hoped "that all distributors will immediately follow your example and reiterate in plain language their intention to do their part in saving the distressed theatres from collapse and ruin."

Another exhibitor leader who was quick to commend MGM is Bennie Berger, president of North Central Allied, who is quoted by *Variety* as saying that MGM "is the one company that has always been making an honest effort by deeds, not words, to assist needy exhibitors, and once more it's Johnny on the spot."

MGM's adoption of a sane and humane attitude at a time when many exhibitors are in dire need of help does not come as a surprise to HARRISON'S REPORTS, for the company has always made a sincere effort to recognize the exhibitor's problems and to do something about them. It is to be hoped that the other companies, too, will come forth with similar offers. It will pay them to do so, for in the final analysis they will not be able to sell film to a closed theatre.

To be considered also is the fact that there comes a time when every distributing company finds itself saddled with one or more pictures that are of questionable box-office value, and it is at such a time that the company is in need of exhibitor support. With the exercise of understanding and reasonable dealings at a time when the exhibitors are in trouble, the distributing company can create the good will that will be needed when it finds itself in a period of stress.

A PREDICTION THAT IS PROVING ACCURATE

Under the heading of "The Flood Becomes a Trickle," the following editorial appeared in the August 19 issue of "The Exhibitor," the Philadelphia trade paper published by Jay Emanuel:

"The golden flood of 3-D grosses, evident when third dimensional films were first launched, seems to have slowed down to a trickle in a lot of places, and this includes some of the first-runs, which initially cashed in on the new development.

"The public has now given evidence that it is in a selective mood, and simply making a film in 3-D doesn't guarantee a lot of business.

"It is true that there is no pattern to 3-D tastes, but it is no secret that in the big cities the patrons rushed to see the new dimension fast, with the result that by the time the pictures became available for the later runs, the business just wasn't there.

"The exhibitor, therefore, found himself with a great expense for the 3-D equipment, added booth overhead, and a bigger chunk for the distributor. After the shooting was over, everybody profited except the theatreman.

"Now the whole thing seems to be backing up.

"Even in the metropolitan first-runs, the public is choosey, and some of the new 3-D shows aren't even getting started. Whether the ticket buyers favor more action or more gimmicks, they aren't beating the doors down as they used to. Undoubtedly, this will lead to caution on future productions, either on the number of 3-D shows or the type. The chief criticism from many has been that there are too many outdoor films.

"On the other hand, those who said there is nothing like good, solid entertainment, without 3-D or wide-screens, for top grosses are pointing to such items as 'Gentlemen Prefer Blondes,' 'The Band Wagon,' 'Return to Paradise,' 'Stalag 17' and a few other shows to prove their point.

"No wonder that the 3-D buying rush seems to be slowing down until the future becomes clearer."

Since the advent of the extra-dimension pictures, this paper took the position that 3-D pictures were a flash in the pan, that they would make some money in the beginning, but that they would die out eventually, for it felt that this type of pictures was handicapped, not only because of the discomfort caused to movie patrons by the necessity of wearing polaroid glasses, but also because the images are distorted by the process. Other handicaps, of course, are

(Continued on back page)

"Wings of the Hawk" with Van Heflin and Julia Adams

(*Univ.Intl'l, September; time, 80½ min.*)

This 3-D melodrama, photographed in Technicolor, should appeal to the action fans, or it keeps moving at an exciting pace from start to finish. Revolving around an American mining engineer who becomes involved with Mexican revolutionary forces in the organized resistance against the despotic Federales during the regime of President Diaz, the story follows a conventional pattern and is a bit too contrived to be convincing. But it should satisfy those who do not pause to analyze a story as long as there is a liberal quota of gun fights, hard riding and all the other standard ingredients. The performances are generally competent, with Van Heflin properly rugged and fearless as the hero, and with Julia Adams quite fetching as the Mexican heroine. The outdoor scenery, enhanced by the fine color photography, is beautiful. There seems to be no connection between the title and the story:—

After twelve years of unsuccessful mining for gold in Mexico, Heflin strikes it rich, only to be confronted by George Dolenz, the colonel in charge of the district's Federales, who demands a half-share of the mine in return for "protection." Heflin's resistance leads to a violent fight, during which he escapes into the hills and is rescued by a small group of insurrectionists, including Julia Adams, who rides and shoots like a man. Julia and Heflin are attracted to each other, much to the chagrin of Rudolfo Acosta. the resistance group's weak leader. In the course of events, Heflin is captured by the Federales and thrown into jail with Julia, who had tried to prevent the capture. Learning of their predicament, the insurrectionists attack the jail and rescue them. Heflin's courage and fighting ability so impress the rebels that they oust Acosta as their leader and look to Heflin to guide them. Indignant, Acosta goes to Dolenz and offers to guide the Federale forces to the insurrectionists' secret camp. The Federales encircle the camp and wipe out the rebels, but Heflin and Julia manage to escape. In the complicated events that follow, Heflin and Julia stage a successful raid on his gold mine and obtain enough gold to buy 200 rifles from an American gun-runner. They then round up a force of insurrectionists for a final battle with the government troops led by Dolenz. The battle takes place in the vicinity of Heflin's mine, in which he had strategically placed charges of dynamite. As Dolenz and his troops arrive on the scene, the series of underground explosions completely demoralize them and enable the insurrectionists to defeat them. During the battle Acosta is killed by Dolenz, who in turn is finished by Heflin. The victory strengthens the insurrectionists' position in the fight to overthrow the Diaz regime, and Heflin, in addition to winning back his mine, wins also Julia's love.

It was produced by Aaron Rosenberg, and directed by Budd Boetticher, from a screenplay by James E. Moser, based on a novel by Gerald Drayson Adams.

Suitable for the family.

"China Venture" with Edmond O'Brien, Barry Sullivan and Jocelyn Brando

(*Columbia, September; time, 83 min.*)

The undiscriminating action fans should find this program war melodrama fairly satisfactory, for it has a good quota of excitement and suspense. The story itself, however, is far-fetched, and it is commonplace both in treatment and and in characterizations. Set in 1945, it deals with the adventures of a small task force of Marines and Navy personnel who make their way into the jungle of Southern China to capture an injured Japanese admiral. Several skirmishes with Chinese guerrillas and with Japanese soldiers have been staged effectively, but it all lacks a real dramatic punch because of individual heroics that smack too much of the Hollywood touch. The direction and acting are competent enough, but the running time is excessive and should be cut to make the picture more suitable for showing on a double-bill:—

When Allied iheadquarters learn that a Japanese admiral has been shot down over the jungle of Southern China and is being held prisoner by Chinese guerrillas, a small task force of Marines, headed by Edmond O'Brien, and Navy medical personnel, headed by Barry Sullivan, is sent into the jungle to buy the admiral from the guerillas and deliver him to a waiting American submarine. Sullivan, as the senior officer, is placed in charge of the group, but O'Brien openly resents the Navy personnel as being untrained for a dangerous mission of this nature. Within a few days, however, he develops a healthier respect for them, particularly for Jocelyn Brando, a Navy nurse who insists upon being treated like any "other man." The trek through the jungle is marked by several battles with Jap patrols in which a number of the men lose their lives. They eventually make contact with the Chinese guerrillas headed by Richard Loo, who leads them to the critically injured admiral. An emergency operation saves the admiral's life, and Loo accepts a sum of money in exchange for his prisoner. Complications arise, however, when Leon Askin, a powerful Chinese warlord, arrives on the scene with a huge retinue and demands an additional $50,000 before he will permit the admiral to be taken away. Seeing no way out of the blackmail, Sullivan agrees to the terms, but through clever diplomacy he induces the warlord to permit the admiral to be moved pending the arrival of the money. To assure payment, however, he agrees to remain behind as a hostage. Several hours after O'Brien and the others leave with the admiral, Japanese paratroopers descend in the area and the warlord decides to double-cross the Americans. Sullivan kills the warlord and sacrifices his life fighting off the Japs, but before he dies he succeeds in warning O'Brien by radio, thus enabling the task force to reach the submarine with their prisoner in safety.

It was produced by Anson Bond, and directed by Don Siegel, from a screenplay by George Worthington Yates and Richard Collins ,based on a story by Mr. Bond.

Unobjectionable morally.

"The Beggar's Opera" with Laurence Olivier

(*Warner Bros., Sept. 26; time, 94 min.*)

This British-made Technicolor screen version of John Gay's celebrated 200-year-old light opera about a dashing and amorous highwayman is a sumptuous and highly artistic effort that is best suited for music lovers and high class audiences, who probably will receive it with mixed reactions; some will find it a fine entertainment, while others may look upon it as a bore, their degree of pleasure or displeasure depending on their individual artistic tastes. In any case, it is strictly an art house offering and has no place in the general run of theatres, for the average movie-goers will neither appreciate the picture's arty approach nor understand its plot, much of which is told by lyrics which, as sung by the players, is not readily comprehensible. In short, the rank-and-file picture-goers will be too baffled by the proceedings to enjoy the film. It should, however, do well in the art houses because of the fame of the opera as well as the drawing power of Laurence Olivier, who plays the leading role. As Captain Macheath, the notorious highwayman, Olivier gives a spirited performance, endowing the characterization with a merry sort of robustness as he goes about the business of thieving and of becoming involved in amorous intrigues. Olivier's part requires him also to raise his voice in song. He has a light baritone voice which, though not distinguished, is not unpleasant to the ear. From the production point of view, the film is a visual feast; the settings and costumes of London in the early 1700's, the rowdy street scenes, the cavorting women, the Newgate prison scenes, the gayety in a gaming house of the period, and the festive tavern sequences—all enriched by the fine color photography, are a treat to the eye.

The story has Olivier awaiting hanging in London's Newgate prison. A beggar thrown into the prison shows him an opera he had written about him, and as Olivier sings a few bars from the opera its story unfolds. George Devine and Mary Clare learn that Dorothy Tutin, their daughter, is secretly wed to Olivier, and they decide to betray him to the authorities to collect an award. He is eventually captured by Devine and by Stanley Holloway, the prison keeper, who plan to divide the reward. In prison, Olivier is visited by Daphne Anderson, his mistress and

Holloway's daughter, whom he promises to marry if she will steal her father's keys. But complications set in when Dorothy arrives and both women learn each other's identity. Using his charms first on one and then on the other, Olivier causes each of the women to experience several changes of heart until both help him to escape, but his freedom is brief when the greedy proprietor of a gaming house recognizes him and turns him in for the reward. The day set for his hanging proves to be a festive occasion. with the entire community turning out to bid him a fond farewell. As a blindfold blacks out his vision, the opera's story comes to an end, and the scene shifts back to reality. Now faced with an actual hanging, Olivier protests that no man should have to hang twice. The other prisoners, agreeing with this viewpoint, overpower the guards and enable Olivier to escape.

Herbert Wilcox and Mr. Olivier produced it, and Peter Brook directed it, from a screenplay by Denis Canaan, based on Christopher Fry's screen adaptation of John Gay's opera.

For mature audiences.

MYERS' ANALYSIS OF THE SBC REPORT

(*Continued from back page*)

I cite this merely to show that the problem is not nearly as simple as the Committee assumes it to be. The concept of arbitration has instantaneous appeal. It is only when one gets down to the details of what and how to arbitrarte that one encounters difficulty. Nevertheless, the findings and recommendations of a Senate Committee, to the extent that they are supported by evidence adduced at the hearings, are entitled to the most respectful consideration.

In criticizing Allied's withdrawal from the arbitration negotiations it was incumbent upon the Committee to dispose of Allied's contention that any arbitration system, in order to be acceptable, should contain a provision for arbitrating film rentals. In this connection the report says that "the position of the exhibitor groups, particularly Allied, in insisting upon arbitration of rental charges, was not well taken." This conclusion the Committee reached although neither the Allied representatives nor other witnesses testified, or were asked to testify, as to the practicability of film rental arbitration.

To illustrate the point, a veteran exhibitor formerly affiliated with a film company and an active member of an association whose president testified in favor of arbitration, said to me: "Myers, we don't often agree on anything, but I want to tell you that you were never so right as you were about arbitration. If we can't arbitrate allocations, then what good is arbitration?"

Since no such testimony was brought out at the hearings, presumably the author of the report does not know about allocations, or precedents, or other procedures which make the pricing of films to the individual, and a comparison of prices to different theatres of the same class, a less complicated task than the uninitiated might suppose.

ANTITRUST DIVISION FLAYED

Allied has several times called attention to the changed attitude of the Antitrust Division since the reirement of Robert L. Wright, who prosecuted the Paramount Case to a successful conclusion. The Committee sifted the testimony of the Division representatives in pretty much the same way that Allied did in the bulletin dated July 15. As regards Mr. Marcus' idea that exhibitor dissatisfation stems from general economic conditions "such as the advent of television," the Committee observed:

"The committee does not agree with this position. The exhibitors have complained that the judgments are being violated and, if in fact they are, it is difficult to understand how television enters into the merits of those allegations."

Warming up, the Committee proceeded as follows:

"The record of the committee's hearings on the problems of independent motion picture exhibitors is replete with complaints aimed directly at the Antitrust Division of the Department of Justice. It is quite clear that the performance of the Division has left much to be desired. After winning one of the greatest victories in the history of antitrust litigation the Department of Justice appears to have been resting on its laurels in the last few years. Several exhibitor witnesses testified that when they took their problems to the Antitrust Division they received little consideration. In some cases they testified their complaints were never acknowledged.

"In other instances they received assurances of action but they alleged the action was never accomplished."

Bearing down relentlessly the Committee continued:

"A careful review of reports received from the Antitrust Division makes it appear that personnel of that office attempt to discharge many of their responsibilities by the easiest available means, frequently by correspondence and conferences with distributors complained against. The difficulty with this approach is that the Division may accept whatever concessions the distributors will make but is reluctant to pursue a complaint to its merits. The result is that the exhibitor gets only that relief which the distributor is willing to grant and must enter into private litigation if he is not satisfied.

"The Antitrust Division might well give more careful consideration to exhibitor complaints and should be more alert in enforcing the decrees and the antitrust laws. This is not to suggest that the Division should file an antitrust action every time an exhibitor complains. Litigation in and of itself is no cure for the ills that plague the motion picture industry. The committee does feel, however, that the adoption of a more vigilant policy by the Antitrust Division would restore the confidence of many exhibitors in that office and would consequently result in fewer private suits in the motion picture industry."

This is plainly a nudge to the Antitrust Division to reverse its policies of the past few years and to take positive action to enforce the decrees and the law and to cease regarding itself as a mere go-between, settling exhibitor complaints on whatever terms the film companies are willing to grant. It points up the suggestion that the Committee after developing the facts intended to refer them to the Division without hamstringing findings and opinions under the foregoing admonition to get busy and do something.

ALLIED WILL FOLLOW UP

Judge Barnes was the last of the Assistant Attorneys General to be appointed and consequently reorganization of the Antitrust Division has lagged behind other divisions in the Department. The Committee confidently expects him to bring about the necessary reforms in his division. The report concludes as follows:

"With respect to the Antitrust Division, the committee has high hopes that the new leadership in that office will bring to it a fresh approach to problems relating to the motion picture industry. That office bears heavy responsibilities. Only the most meticulous attention to its trust will suffice in the discharge of those responsibilities."

Allied will from time to time recall to the Division's attention complaints lodged with it in the past concerning which no action was taken.

Regional leaders and members having complaints involving possible violations of the decree are requested to forward them to this office for appraisal and processing.

Areas pestered by arbitrary zoning and compulsory competitive bidding also should describe the situation fully in writing and forward the story here for consideration.

Fortunately Allied has a National Convention coming up in the next 60 days and all these matters can then be explained in detail and acted upon.

ALLIED'S 1953 NATIONAL CONVENTION

In the anxieties resulting from poor business and the exciting events dealt with in this bulletin some may have lost sight of the fact that Allied's 1953 National Convention will be held in Boston on October 5, 6 and 7.

Never was there such great need for the independent exhibitors to put heads and hands in a supreme effort to overcome their difficulties.

This bulletin gives only a foretaste of the life-or-death problems which will be considered by Allied's board and by the Convention in Boston. Leaders should start planning now for the great pilgrimage to Boston.

ABRAM F. MYERS

the loss of light reflectivity from the screen, and the problem of synchronizing the double prints during projection. Now comes Jay Emanuel, who, in addition to being a publisher is also an exhibitor, owning and operating several theatres in Eastern Pennsylvania, and indicates that this paper's judgment is proving accurate.

What is happening to 3-D pictures cannot help but happen also to wide-screen pictures that do not impart to the images an illusory stereoscopic effect, such as is imparted by an anamorphic wide-screen process like CinemaScope. When the movie-goers see the anamorphic-type pictures in which the illusory stereoscopic effect is noticeable, they will naturally prefer such pictures and will not be satisfied with the mere presentation of pictures on a wide screen without such an effect. Then those producers who, for some unaccountable reason, prefer to stand by wide-screen systems that do not give the spetcator the feeling of taking part in the action will be compelled to abandon their "standpatism" and fall in line. But until they are converted, they will suffer losses that they would not otherwise suffer had they kept their minds open and their heads clear.

Sooner or later every studio, by virtue of public preference, will have to adopt the anamorphic type of picture production. It is the only extra-dimensional system that has practical and commercial value, and this paper is trying to impress the studios with the necessity of adopting it, not only to save them from suffering losses, but also to save the exhibitors from making costly investments in equipment of doubtful value.

Many exhibitors who rushed into heavy expenditures in order to show 3-D pictures are now sorry that they did so, not only because of the poor quality of the pictures, but also because the producers, noticing that the public is no longer drawn by 3-D itself, have cut their production plans for such pictures sharply. There are no more than five or six 3-D pictures in actual production. Even Warner Brothers, which recently made a grandiose announcement to the effect that it would produce twenty-two 3-D pictures, has only one that is in the shooting stage, and more recent announcements of the company's production plans omit entirely any mention of 3-D.

It is not either easy or safe for a trade paper to make predictions, but Mr. Emanuel's presentation of the facts concerning the present status of 3-D films proves that the judgment of this paper was right.

A ROSE SMELLS SWEETEST WHEN CALLED A ROSE

Under the above heading, Charlie Jones, secretary of the Allied Caravan of Iowa, Nebraska and Mid-Central, had this to say in a current organizational bulletin:

"The battle for accounts among producer-distributors has simmered down to a battle of who can make the most startling announcements. Latest to increase their budget for bigger headlines is the Brothers Warners who recently announced the WARNER-WHOOPER-POOPER-SUPER-PLOOPER-SCOPE,—a system that produces sound so that you hear it from front, back, sides, top and, if you try real hard, bottom. And you can see it with both eyes even on a morning after with both of them crossed.

"Those boys sure do invent! First WARNER color. Then WARNER sound. Now WARNER whooper-pooper, etc. Can't you just see them in their upstairs attic laboratory, munching on a dry rye and cheese sandwich, sweating out the mathematic formula for a new invention to which they can add their name? We wonder how much of the spade work is done by the people who put their name on a thing. Undoubtedly Warners furnished the dough to make all the new gadgets attributed to them, but we wonder if vanity has not taken first place over contribution. Warners should break out a print of 'The Fountainhead' and screen it. It did a marvelous job of distinguishing between creators and 2nd handers."

THIS PAPER'S CRITICISM OF WARNER BROS. RECEIVING WIDE SUPPORT

(The response of the exhibitors in support of this paper's editorial stand against the methods employed by Warner Bros. in announcing WarnerSuperScope has been nothing short of marvelous, if one to judge by the many letters received from exhibitors throughout the country. Limited space does not permit reproduction of all the letters, but the following two letters are typical of the expressions contained in the others:)

Dear Pete:

It was as refreshing as a summer breeze to see that there is still a trade publication for our industry that still has the plain old fashioned "guts" to stand up on its two hind feet and growl back "most effectively" at its "would be" belittler. I refer to Mort Blumenstock and his weak punch at you for your informative expose regarding WarnerSuperScope.

I remember well the sound hassle of 1930 when Warners took just such a derogatory stand between sound-on-film and the outdated "no-sync" disc of that time.

You have played your part well in your stand on Warners' superflous claims and most certainly laid down for them a set of questions that cannot go ignored without placing them in the full beam of questionable light they now have swinging their way.

As an independent exhibitor I appreciate your masterful efforts in trying to clear up some of the stupid chaos that exists in the present and seemingly selfish race for a presentation system that will "we hope" become the standardized method of exhibition.

With sincerest wishes for your continuance of holding to the line regardless of the criticism from the overly inflated powers of production, I remain your staunch supporter.—*W. H. (BILL) HOFFMAN, Lamar Theatre, Arthur, Ill.*

* * *

Dear Pete:

Thanks for your story on WarnerSuperScope—it was very helpful. I also want to say that your answer to Mort Blumenstock was to my satisfaction.

I have been a subscriber for some 15 to 20 years to HARRISON'S REPORTS, and I wish you could tell Mr. Blumenstock that you *serve me* and thousands of other exhibitors as subscribers.

After reading their ad, I, too, was confused, as I had already ordered CinemaScope, but your article cleared the situation up for me.

Best regards.—*LEO T. JONES, New Star Theatre, Upper Sandusky, Ohio.*

MYERS' ANALYSIS OF THE SBC REPORT

(Concluded from last week)

INDUSTRY ARBITRATION

When I had my first interview with Counsel for the subcommittee he expressed considerable interest in arbitration. The subject was dwelt on by the distributor representatives and some exhibitors at the hearing. Senator Schoeppel several times expressed interest in the subject.

It is not surprising, therefore, to find the Committee saying that:

"It is the considered judgment of the Committee that an arbitration system can and should be speedily brought into being."

More surprising were the Committee's ideas as to the proper subjects of arbitration. It says:

"Such matters as clearance and runs, pre-releases and competitive bidding would lend themselves readily to arbitration."

The Committee does not elaborate on how pre-releases could be arbitrated, particularly the price fixing aspects of that practice, without assuming contrary to all decisions that price fixing is not illegal *per se* and the extent or degree of the price fixing can be arbitrated merely as a matter of convenience to the parties without regard for the long-suffering public.

(Continued on inside page)

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IT'S NO LONGER "SUPER"!

The "breathtaking" news this week is the announcement by Warner Bros. that "WarnerScope" is the new official name for the company's wide-screen process, previously identified as "Warner-SuperScope."

This paper's first reaction to the announcement was that Warner Bros. either suddenly became modest or had come to the realization that their process really was not "super" after all. But a further reading of the announcement disclosed that "the change was made in the interest of simplicity and in response to requests of many exhibitors who are preparing to use the process." Just how any exhibitor can prepare to use a process about which he knows nothing about is beyond this paper's comprehension.

Another reason given for the shortened name, WarnerScope, is that it is "considered more readily identifiable and more easily adaptable for theatre marquee display and advertising."

The mere shortening of "WarnerSuperScope" to "WarnerScope" is not enough to induce one to forget the feeling that Warner Bros., by utilizing the word "Scope" (with a capital "S") in the brand name given to its process, is trying to profit from the reputation that CinemaScope has gained.

The word "Scope" is not, of course, copyrighted—and it cannot be. But the fact that Warner Bros. is utilizing it in a manner that is copied after the CinemaScope brand name that 20th Century-Fox has given to its anamorphic wide-screen process is something less than ethical. Even a little fellow like Carl Dudley was big enough to keep the word "Scope" out of the brand name given to his process, which is known as Vistarama.

It is human nature to dislike "copying." In the case of Warner Bros. it is lawful plagiarism. Is it any wonder, then, that many industry persons now kiddingly refer to the Warner process as "SimilarScope"?

UNIVERSAL JUMPS ON CINEMASCOPE BANDWAGON

Milton R. Rackmil, president of Universal-International, announced this week that his company will produce some of its major top-budget pictures in CinemaScope during the coming season. In addition, he made it clear that a version for standard projection also will be made available for whatever product is filmed in CinemaScope.

Universal thus has joined 20th Century-Fox, MGM, Columbia, Warner Bros., Allied Artists and several independent producers releasing through United Artists, as well as Walt Disney, who releases through RKO, in adopting the anamorphic type of wide-screen production.

The only important studios that have not yet adopted this process are Paramount, RKO and Republic. But this paper believes that they will fall in line sooner or later, once the public begins to show its preference for such pictures.

ALLIED GETTING SET FOR POSITIVE ACTION IN BOSTON

In a bulletin that was issued this week to the members of his organization, Abram F. Myers, National Allied's board chairman and general counsel, states that, while the exhibitors are "eager to marshal their strength and revive their spirits for such further action as may be required to gain necessary tax relief," they are "fully aware that there are other equally important problems that must be solved if they are to survive."

"During the past twelve months," states Myers, "conditions as regards film prices, scarcity of product, and the price and availability of 3D wide screen and stereophonic equipment, not to mention the lack of standardization in such equipment, have gone from bad to worse.

"Total or partial relief from the admissions tax will not save the independent exhibitors unless they are assured of the necessary equipment and an adequate supply of pictures at prices within their means. Indeed, as matters stand, the film companies have it within their power to divert to their own pockets all the benefits of tax relief by the simple expedient of further increasing film prices."

To treat with these and other pressing problems, Myers asserted that the exhibitors can look forward to the forthcoming National Allied Convention in Boston, on October 5, 6 and 7, as "the only forum where they can get together for some hard thinking, plain talking and determined action."

In his bulletin, Myers recalls that in Chicago last November and again in New Orleans in January, Allied called the film companies' attention to certain destructive selling policies and practices, and had adopted resolutions that stated plainly that, unless reforms were put into practice by the distributors, Allied would resort to all legal means available to it to protect its members. He points out that, although the distractions and diversions of the tax relief campaign limited Allied's activities in connection with abusve trade practices, substantial progress toward their elimination was made in the proceedings before the Senate Small Business Committee.

"It cannot be said at this time," declared Myers, "that the distributors have taken any voluntary action

(*Continued on back page*)

"Project Moonbase" with Donna Martell, Hayden Rorke and Ross Ford

(*Lippert, Sept. 4; time, 63 min.*)

A poor science-fiction melodrama. Those exhibitors who will book it will have to depend on the sensationalism of the title, which indicates a trip to the moon. Children who are attracted by any space doings may be drawn to the box-office, but it is doubtful if they will be pleased with the picture, for the action is not only slow and tiresome but also fantastic and unbelievable. It is apparent that the producer, to attract the crowds, depended on two story twists; one shows a young woman in command of the space ship, wearing shorts and exposing her legs, and the other shows the boy and girl, who reached the moon, getting married via a television ceremony projected from the earth. But neither of these twists will excite anybody. The action takes place in the year 1970. The photography is good:—

In the year 1970, the American Space Force stages the first orbital flight around the moon from the first space station established by United States scientists. Pilot of the space ship is Donna Martin, a woman; co-pilot is Ross Ford; and the sole passenger is Larry Johns, supposedly a scientist. Actually, Johns is a spy, who had secretly slugged the real scientist and, by aid of makeup, had taken his place. During the orbital flight, Ford and the impostor, who had been assigned to prevent the trip's success, have a fight, during which certain levers are pushed, setting fire to rockets. This happening throws the ship off its course and necessitates a forced landing on the moon. The impostor falls off a cliff to his death while he and Ford set up a TV aerial on top of a mountain. After establishing communications with the earth, Ford and Donna receive supplies flown by special rockets. Later Hayden Rorke, their commanding officer, appears on their television screen and advises the two to marry since they are to be established as the representatives of the American people on the moon. The ceremony is performed via television, after which they are told to stand by because the President of the United States, a woman, wishes to congratulate them.

Jack Seaman produced it, and Richard Talmadge directed it, from a story and screenplay by Robert Heinlein and Mr. Seaman.

Harmless for family audiences.

"Desperate Moment" with Dick Bogarde and Mai Zetterling

(*Univ.-Int'l, Sept.; time, 88 min.*)

Although the story and situations are too contrived to be believable, "Desperate Moment" shapes up as a fair British-made chase melodrama of program grade, best suited for undiscriminating audiences. The story, which revolves around the efforts of an escaped prisoner to prove his innocence, has a number of taut moments, but the first half is a bit too slow and it is not until the second half that the action becomes exciting. The chief weaknesses in the plot stem from the ease with which the hero escapes from prison and from the authorities who pursue him. The action, however, takes place against highly interesting backgrounds of post-war Hamburg and Berlin. The players are competent enough, but they mean nothing at the box-office since they are unknown to the average American movie-goer. The photography is fine:—

Dick Bogarde, a displaced Dutch person, wanders about post-war Germany with Albert Lieven, Theodore Bikels and Friederich Joloff, comrades in suffering. In search of penicillin when one of them falls ill, they raid a British Army camp and, in the course of their theft, Lieven kills a sentry. Because Lieven had told him that Mai Zetterling, his sweetheart, had been killed in the closing weeks of the war, Bogarde, feeling that he had nothing left to live for, confesses to the murder to save his friends. He is sentenced to life imprisonment. Mai, however, is very much alive and, with the aid of Philip Friend, a British officer, she locates Bogarde in prison after a search of five years. Realizing that Lieven had tricked him into wasting his life in prison, Bogarde protests his innocence and repudiates his confession. But the authorities, demanding witnesses, will not believe his story. Sustained by Mai's devotion, and tortured by the hope that they might yet salvage a happy life for themselves, Bogarde escapes from prison and determines to contact his former comrades, the only witnesses to the crime. He succeeds in finding both Bikel and Joloff, but both are murdered mysteriously before they can help him. Aided and encouraged by Mai, he doggedly pursues his search for Lieven, now a black marketeer, even though he himself is hunted by Allied and German officials as a dangerous criminal. Lieven, aware that Bogarde had escaped, had killed both Bikel and Joloff to keep them quiet. In the events that follow, Lieven plans to liquidate Bogarde, but Bogarde eludes him and then ultimately tracks him down. Lieven, taking Mai along as hostage, tries to reach the Russian sector of Berlin before the authorities can cut off his escape. His desperate bid fails, however, when his car crashes into another car. Through Lieven's confession, Bogarde finds freedom and the fulfillment of his love for Mai.

It is a presentation of the J. Arthur Rank Organization, produced by George H. Brown, and directed by Compton Bennett, from a screenplay by Patrick Kirwan and Mr. Brown, based on the novel by Martha Albrand.

Unobjectionable morally.

"Clipped Wings" with the Bowery Boys

(*Allied Artists, Aug. 30; time, 65 min.*)

The devotees of the "Bowery Boys" series of program comedies should find this latest effort to their satisfaction. As in the previous pictures, Leo Gorcey and Huntz Hall romp through the proceedings with their zany antics and, though the situations are frequently labored and contrived, they manage to evoke many laughs. This time the boys enlist in the Air Force unwittingly and find themselves assigned to a barracks full of beautiful WAFs. The resulting confusion, coupled with their involvement with a spy ring, makes for a story that is completely nonsensical, but it moves along swiftly and should be enjoyed by those who accept it for what it is:—

When Air Force Lieutenant Tod Karns is confined to quarters after contacting three spy suspects, Leo Gorcey and Huntz Hall, his pals, go to the air base to see him. Before they know what is happening, they find themselves recruited, and Huntz, through a confusion of papers, is quartered in a WAF barracks under Sergeant Renie Riano. It develops that Karns actually is working with the FBI to expose a spy ring composed of June Vincent, a seductive waitress in the PX, Philip Van Zandt, Frank Richards and

Michael Ross. These three, aided by June, kidnap Karns on a day that a radio-controlled plane is to be demonstrated. Leo and Huntz somehow get into the plane and, after a wild flight, manage to land near a farmhouse, where the spies were trying to force information from Karns. They capture the spies and free Karns.

Ben Schwalbe produced it, and Edward Bernds directed it, from a screenplay by Charles R. Marion and Elwood Ullman.

Family.

"Mystery Lake" with Bill Richards, Gloria McGough and Edgar Bergen

(Lansburgh, no distribution set; time, 64 min.)

For theatres that cater to better class audiences, "Mystery Lake" should prove to be an excellent supporting feature. Although it has a slight story line, it is a documentary film, photographed in beautiful Ansco Color. It depicts wild life in the Reelfoot Lake swamp land section of Northern Tennessee, and presents some of the most spectacular scenes of birds and animals ever shown on the screen. The Ansco Color makes the plummage of the birds look as in real life. A grim but fascinating and exciting sequence is where a battle takes place between a water snake and a salamander, with the snake eventually swallowing the salamander. The photography is very fine, even though it is in a low key in spots:—

Edgar Bergen, head of a natural science department at an Eastern university, outlines the details of a field expedition to which he assigns George Fenneman, a young naturalist. The object of the expedition was to study wild life, which abounds at Reelfoot Lake. The lake had been formed in 1816, when an earthquake forced the Mississippi River to divert its waters. The adjoining swamp lands became spectacular wild life sanctuaries. Fenneman flies low to the region, observing thousands of egrets, herons and cormorants. Stocking up with supplies at a backwoods settlement, he encounters the sullen townfolk, but he presses on by boat into the interior just the same. After pitching camp, he proceeds to gather specimens until he wakes one morning and discovers that the cages in which he kept the birds and animals had been opened. He makes a fresh start, but the night prowler strikes again. He succeeds in discovering his night visitor, who proves to be Gloria McGough, and learns that she disliked the trapping of birds and animals. When he explains that his only purpose is to study their habits, after which he releases them, she volunteers to guide him through the treacherous swamps. She takes him to spots where there are flying squirrels, racoons, swimming rabbits, spadefoot toads that dig themselves into the ground, and woodchucks. Into this fascinating pattern a note of terror strikes when a water moccasin attacks a salamander. The snake finally devours his adversary, which is practically as big as himself. Fenneman and Gloria eventually reach the city of birds and, from a blind built high in a tree, they observe at close quarters the startling beauty of countless blue herons, snow-white egrets, and double-crested cormorants. Leaving the area with the priceless film on which they had photographed the birds, the two are attacked by a demented hermit, who for years had forbidden entrance to the sanctuary. They battle him and finally elude him, making their escape through the dangerous swamps.

It was produced and directed by Larry Lansburgh, from a screenplay by Rosalie and John Bodrero, based on an original story by Janet Lansburgh.

Excellent for everyone.

A SOBER SUGGESTION

Prompted by the censorship controversy over "The Moon is Blue," and by the outstanding business being done by that picture, Abram F. Myers, Allied's board chairman and general counsel, had this to say in a current membership bulletin:

"Allied has consistently supported the Production Code and the work of the Code Authority. Experiences under compulsory block-booking demonstrated the need for some form of self-regulation. When that practice was first abolished offensive pictures ceased to be a problem. But with the growing product shortage exhibitors cannot very well pass up any pictures that hold out promise of a profit. While it would be a serious mistake to junk the code or weaken its administration, it does seem a pity that in times like these the so-called art theatres should be the sole beneficiaries of high grossing pictures that could be exhibited to adult audiences in the regular theatres without hurting anyone.

"These reflections were induced by the hum of the ticket machines and the loud guffaws at a performance of 'The Moon is Blue,' which is enjoying long runs at two Washington theatres, with midnight shows to accommodate the crowds. The Code Authority cannot fairly be criticized for withholding a seal for this picture. Certainly it runs counter to Art. II, Sec. 3, Par. b, which says that seduction etc. 'are never the proper subjects for comedy.'

"Yet what are the basic elements of this film? Maggie McNamara, having been picked up by William Holden, accompanies him to his apartment and offers to cook dinner for him. While Holden is out buying groceries, David Niven, his intimate friend, barges in and suspects the worst. While the dialogue is undeniably racy, the atmosphere created by the direction and the acting is such that the audience is reassured that nothing very wrong is going to happen, and it doesn't.

"During the fun the worldly Niven asks Maggie to marry him and she refuses. At one point Maggie wavers and knocks on Holden's bedroom door, from pique, not passion, but the high-minded William does not answer. The picture closes with Holden proposing marriage and Maggie accepting. Never did virtue triumph so completely over vice. Add to all this the fact that Miss McNamara is probably the least sexy looking gal to appear in pictures since Mary Pickford wore curls, then try to figure out why any grown-up should be protected against this film.

"There is nothing in the picture half so repulsive as the drooling lasciviousness of Charles Laughton, or as sensual as the dancing of Rita Hayworth, in 'Salome.' This much is certain, no adult will learn from 'The Moon is Blue' anything he or she didn't know before. And since the Legion of Decency approves certain pictures for adults only, what is so wrong about exhibitors making that distincttion? I am not advocating this as a policy, only as an experiment in the exhibitors' quest for receipts."

(Ed. Note: The Legion of Decency has given the picture a "C" rating, meaning that it is unsuitable for all classes of patrons.)

to remedy the conditions complained about and the distributors who have criticized Allied for lack of cooperation should reread the Chicago and New Orleans resolutions and consider whether they themselves are not to blame. Except to the extent that prereleases may have been slowed down by the S.S.B.C. proceedings, selling policies and practices have not improved but are daily growing more onerous. And any incidental loss on prereleases is being more than offset by the outrageous prices demanded for all 3D, wide screen and A pictures.

"Why do not those distributors who are always talking about improved exhibitor-distributor relations make a real gesture toward moderation in their selling policies and practices in advance of the Boston Convention? They would reduce the fever of the participants in that meeting and pave the way for the kind of wholehearted two-way cooperation that should be the goal of every right-minded person in the industry."

Turning his attention to the prospects of a product shortage, Myers had this to say:

"Let's face it, no one knows how many films will be released in 1954, either standard, 3D, adaptable to wide screen or anamorphic.

"Lists of prospective releases in the several media have been published but no sooner are they issued than a new flock of rumors is put in circulation. For example, the president of a company credited with a program of 31 is quoted as having said, during that unfortunate visit to the Secretary of the Treasury on August 6, that this program had been cut to 18. The published lists, gossip and rumors are consistent to this extent: There is going to be one hell of a product shortage next year, especially for —

"1. Theatres which cannot afford the expensive equipment necessary for the exhibition of pictures made by several different methods.

"2. Theatres to which such equipment will not be available regardless of ability to pay because preempted by circuits that are only technically divorced from their parent film companies.

"3. Theatres (such as small, narrow theatres and drive-ins) which, because of their peculiar construction, cannot readily be adapted to the new installations.

"Allied for several months has pointed out that these developments, which are the deliberate acts of the film companies, inevitably will force out of business many independent theatres that might otherwise ride out the economic storm and live to contribute to the future prosperity of the motion picture business. The film company executives not only have not heeded these warnings, but have pooh-poohed them before the Senate Small Business Committee. Now the exhibitors must do something to protect themselves; but action must be preceded by full consultation and the pooling of facts, ideas and influence.

"In the solution of the product and equipment problems the drive-ins have an equal, possibly a greater stake than the conventional theatres. In working out common problems neither the drive-ins nor the indoor theatres can afford to go it alone. Early in February, 1954, Allied will sponsor a National Drive-In Convention in Cincinnati which will be devoted to the special needs and interests of the drive-in theatres. But in the matter of product and equipment the drive-in operators are in the same boat with their four-walled brethren and should man an oar for the sake of their own safety. The place for all classes of exhibitors to put their heads together and plan for the future is Allied's Boston Convention."

The gathering of the independent theatre owners at the forthcoming Allied Convention to hear what the organization's leaders have done since last year, and what they propose to do in the future, will have special significance, for the coming 1953-54 season is likely to become a turning point in motion picture industry affairs. The advent of CinemaScope and other anamorphic processes, the present and future value of 3D pictures, the need for the expensive equipment required for the new dimensional pictures, the continuation of the tax repeal campaign, the expansion of television stations and its impact on box-office grosses, the continuing fight against abusive trade practices—all these and other important problems are in need of solution and are of prime importance to the well being of all exhibitors. And if there ever was a time for the exhibitors to take stock of their situations, it is now.

You should make your plans now to attend that convention. If you miss it, you will have done yourself an injustice, for it probably will be one of the most important conventions you will have ever attended.

A NOTE TO SUBSCRIBERS

If you are a subscriber and you happen to receive a circular soliciting your subscription, please disregard it.

Every effort is made to exclude the names of subscribers from the list of exhibitors to whom circulars are sent, but the list is so large that, no matter how carefully the work is done, the name of a subscriber is sometimes included.

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Dear Mr. Harrison:

As one of your oldest subscribers, may I extend to you my respect and admiration for the outstanding services that you have rendered to your subscribers through all these years.

You have shown skillful leadership, honest counsel and truthful appraisals on matters of vital interest to the exhibitor.

An inspired man could do no more!

I am happy to be one of the thousands that consider you—now as always—a valiant crusader!—*ALBERT SOTTILE, president, Pastime Amusement Co., Charleston, S.C.*

* * *

Dear Mr. Harrison:

Always within easy reach are our current and past numbers of Harrison's Reports, dating back in our office to Jan. 6, 1934.

We receive a number of reviewing services but like to rely chiefly upon yours, since yours are free from the influence of any advertising, and experience has shown us that the box-office performances turn out just about as your reviews indicate. Keep 'em coming. —*J. E. McWILLIAMS, Portage and Home Theatres, Portage, Wis.*

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"CINEMASCOPE" AND "THE ROBE" CAMPAIGNS A LESSON IN INTELLIGENT PROMOTION

With the world premiere of CinemaScope and its first child, "The Robe," set to take place at the Roxy Theatre in New York on September 16, a pause for reflection on the impact of this new medium turns one's thoughts to its outstanding handling ever since it was first acquired by 20th Century-Fox almost nine months ago.

It is indeed fortunate for the industry as a whole that CinemaScope was nurtured and fostered by 20th Century-Fox. From the very start the company made it plain that CinemaScope was not a "novelty" or a "flash in the pan" device, and rather than make a fast dollar by rushing the process out on a small, inexpensive picture, it evidenced its confidence in the permanency of CinemaScope by selecting its most valuable property, "The Robe," with a negative cost of $4,000,000, as the first production to be made in the new process.

As further evidence of the company's complete confidence in CinemaScope, it converted practically its entire production schedule to making pictures in that process only, with the result that it is now in a position to release a CinemaScope production every four weeks following the premiere of "The Robe."

And in addition to its heavy production schedule, which represents an investment of more than $25,000,000 to assure the exhibitors of a steady flow of CinemaScope productions, the company has spent and advanced more than ten million dollars to perfect the system and bring about mass production of lenses, screens, sound systems, etc. so that the greatest number of exhibitors will have equipment available in the shortest possible time at a cost that will be within their means.

In short, the record shows that throughout the development of CinemaScope 20th Century-Fox has followed a clear and unwavering course of progress, which has been stamped with the company's courage and an unflinching belief in the future, as well as forthrightness and vision with an eye to the welfare of the motion picture industry as a whole.

But while Spyros Skouras, president of 20th Century-Fox, and Darryl Zanuck, head of the studio, deserve great credit for their progressiveness, foresight and courage in bringing this new technique to the industry, let us not lose sight of the very fine job done by Charlie Einfeld, the company's head of publicity and advertising, in bringing CinemaScope to the attention of both the trade and the public.

From the first announcement last February of the tremendous changes in store for the industry, Einfeld and his alert publicity organization have taken CinemaScope and placed it on a level with the significant revolutions of our business, but without the chaos that has attended other industry-shaking events in the past.

Unlike other recent new-dimensional developments that have suffered because of over-selling and self-aggrandizement, true sincerity and vision have constantly marked the growth of CinemaScope, until today it has become a mark of quality the world over, even though it has not yet had its public debut.

When it comes to public relations, Charlie Einfeld is, of course, an old master. For example, 20th Century-Fox's merchandising seminars for exhibitors, conducted under his direction, gave new spirit and life to the industry at a time when it was needed vitally. His continuing thesis of pre-selling pictures has brought to the box-office many dollars that would otherwise never have been realized.

With "The Robe" already hailed far and wide by a multitude of communications media, Einfeld and his organization have reached a new peak. The campaign to make the public aware of CinemaScope and "The Robe" has not only been phenomenally successful but it has been handled with a dignity and decorum that is in keeping with the theme of the picture as well as the importance of the new anamorphic process.

A vote of thanks is due Spyros Skouras, Darryl Zanuck, Charlie Einfeld and all the men of 20th Century-Fox for the intelligent and dignified manner in which they have launched this most important development in motion pictures since the advent of sound. The exhibitors should be thankful that CinemaScope's impact has not been vitiated by the meretricious handling of self-seekers.

PLENTY OF PRODUCT FROM UNITED ARTISTS

Exhibitors who are concerned over the pending product shortage, as a result of the reduced production schedules announced by several of the major studios, should find a reassuring note in the announcement that, during the next twelve months, United Artists will release a total of forty-eight pictures in a variety of film processes, representing an estimated production value of $40,000,000.

The biggest one-year line-up of productions in the 35-year history of United Artists was made public over the week-end by William J. Heineman, the company's distribution chief, following the conclusion of the company's three-day national sales convention held last week at its New York home office. He stated that the 48-picture schedule includes 32 films in color, and added that it will include also a minimum of six 3-D pictures, at least one in the CinemaScope process and as many in the wide-screen method as will be demanded by the exhibitors.

(*Continued on back page*)

"Vicki" with Jeanne Crain and Jean Peters

(*20th Century-Fox, Oct.; time, 85 min.*)

A fair murder mystery melodrama. It is a remake of "I Wake Up Screaming," produced by 20th Century-Fox in 1941, and the story, which is not unusual, has been changed only slightly. Although the picture does not have as much suspense as the original, it holds one's interest pretty well because of the fact that the murderer's identity is not revealed until the end, but alert movie-goers should have little difficulty identifying him long before the finish. The picture's main fascination, however, lies in the characterization of Richard Boone, a sinister and sadistic detective who hounds the hero throughout the proceedings; one knows that he is mixed up in the case but in what manner remains a mystery until the closing scenes. Part of the story is told in flashback:—

While dining in a cafeteria, Elliott Reid, a publicity man, takes notice of the physical charms of Jean Peters, a pretty waitress. She accepts his invitation to visit his office and he tells her that, with a proper campaign, he could make her a nationally-known glamour girl. When the idea appeals to her, Reid provides her with smart clothes, introduces her to cafe society, and through effective publicity makes her famous within a short time. Jeanne Crain, her sister, is at first suspicious of Reid, but she soon finds him to be sincere and falls in love with him. Reid, however, is unaware of her love. Reid is deeply hurt when the ungrateful Miss Peters signs a Hollywood contract without his knowledge and leaves him holding the bag on a number of commitments. She is murdered on the eve of her departure, and Reid becomes the prime suspect. The police grill him but are compelled to release him for lack of evidence. But Boone, the detective in charge of the case, insists that Reid is guilty and vows to get him. Meanwhile Reid realizes that he is in love with Miss Crain, and they work together in an effort to clear him. With the help of Carl Betz, a sympathetic detective, they trap the night clerk at Miss Peters' hotel into confessing that he had committed the murder when she resisted his advances. He reveals that he had already confessed to Boone, but the detective had told him to keep his mouth shut. Confronted with this revelation, Boone confesses that he, too, had idolized Miss Peters, and that he sought to get revenge on Reid for depriving him of her love. With the mentally unbalanced detective taken into custody, Reid and Miss Crain look forward to a peaceful life together.

It was produced by Leonard Goldstein, and directed by Harry Horner, from a screenplay by Dwight Taylor, based on a novel by Steve Fisher.

Adults.

"Sabre Jet" with Robert Stack, Coleen Gray and Richard Arlen

(*United Artists, Sept. 4; time, 96 min.*)

Skillful utilization of authentic aerial footage, including combat scenes, has given this otherwise routine war drama a considerable lift. Some trimming of its overlong running time will be required, however, to make it a suitable program feature. Photographed in Cinecolor, the story itself is a formula tale about the agonies undergone by the wives of the pilots as they wait for their husbands to return from dangerous missions. Unfortunately, the dialogue and situations are so cliche-ridden that the women's sufferings fail to come through the screen with any appreciable dramatic impact. The pace swiftens in the aerial scenes, which are fascinating and exciting, but here, too, the film suffers from repetitiousness that could be cured by some judicious cutting. The direction and acting are competent considering the limitations of the script. The action takes place during the Korean War:—

Coleen Gray, feature writer for a news syndicate, arrives at the Irazuke Air Base, in Japan, to write about Sabre-jet pilots' wives, who bravely wait each day for the return of their husbands from dangerous missions over Korea. Richard Arlen, the wing commander, is pleasantly surprised to learn that she is the wife of Robert Stack, second in command at the airfield. Although Stack and Coleen act warm to each other in the presence of the other couples, it develops that they had been separated for several years because she placed her career before their marriage. Besides, he resented her search for news value in other people's troubles. Coleen becomes close friends with Julie Bishop, Arlen's wife, and through her learns much about the anxieties suffered by the different wives. The full impact of their sufferings is brought home to Coleen when Arlen himself is shot down by the enemy and Stack assumes command of the squadron. Realizing his danger, she loses interest in her work as a war correspondent and becomes concerned over his safety. The change in Coleen is sensed quickly by Stack when she rushes into his arms upon his return from a bitter air battle; he embraces her passionately in the satisfied knowledge that she had settled down to the job of being his wife.

It was produced by Carl Krueger, and directed by Louis King, from a screenplay by Dale Eunson and Katherine Albert, based on a story by Mr. Krueger.

Family.

"The Moonlighter" with Barbara Stanwyck and Fred MacMurray

(*Warner Bros., Sept. 19; time, 77 min.*)

Photographed in the Natural Vision 3-dimension process, "The Moonlighter" shapes up as an undistinguished western melodrama that will have to depend on the drawing power of the stars. The chief trouble with the story is that it is given more to talk than to action, slowing down the pace considerably. Moreover, it is unpleasant and unbelievable, and the characterizations are unsympathetic. An extremely brutal and distasteful sequence is where a mob storms into jail to get Fred MacMurray, a cattle rustler, but mistakenly seizes another man and lynches him. There are other scenes of brutality throughout the proceedings. The one thing that may be said for the use of 3-D in this picture is that nothing is thrown at the audience; nevertheless, the process adds nothing to the entertainment values, and does, as a matter of fact, make for comfortless viewing because of the required polaroid glasses and the loss of light:—

When MacMurray, who rustles cattle by the light of the moon, is captured, a group of cowboys led by Morris Ankrum, a cattle king, break into the jail to get him, but they mistakenly seize another man and lynch him. MacMurray escapes in the melee. Barbara Stanwyck, once MacMurray's sweetheart, comes to town to claim his body but soon discovers that he is still alive. MacMurray avenges the death of the innocent man by setting fire to Ankrum's ranch and attacking a number of his men until he himself is shot in the shoulder. He then returns to his mother's home in Rio Hondo to hide out until his wounds heal. Ward Bond, an outlaw pal of MacMurray's, visits him and talks

him into staging a robbery on the local bank. Bill Ching, MacMurray's brother, who was employed by the bank, joins the scheme. The hold-up is successful, but Ching is killed in the effort. MacMurray and Bond make off with the money, but at their hideaway Bond knocks MacMurray unconscious and escapes with the loot. Meanwhile Barbara, convinced that MacMurray is "all bad," has herself deputized and sets out to track him down. She runs into Bond in the mountains and kills him in a vicious gun battle. She then finds MacMurray trussed up and takes him into custody. On the way back, however, she falls from a precipice into a raging river, and MacMurray risks his life to rescue her. By caring for her injuries rather than escaping, MacMurray convinces Barbara that he still loves her. He decides to give himself up, and Barbara promises to wait for his release.

It was produced by Joseph Bernhard, and directed by Roy Rowland, from a story and screenplay by Niven Busch.

Adults.

"A Lion Is in the Streets" with James Cagney, Barbara Hale and Anne Francis

(*Warner Bros., Oct.* 3; *time,* 88 *min.*)

A forceful drama, photographed in Technicolor. Based on Aria Locke Langley's best-selling novel of the same name, the story, which is said to be patterned on part of the late Huey Long's career, is for the most part a gripping and frequently violent account of the rise of an ambitious back-country peddler, whose crusade in behalf of poor cotton farmers wins him the nomination for Governor of his state but costs him his life when he breaks faith with the people who supported and idolized him. Those who read the book may be somewhat disappointed in the film, because considerable alterations have been made in the story; nevertheless, it emerges as an action-filled character study of a man who forsakes his ideals and his loyal supporters by stooping to crooked political intrigue to attain his ambition. The more hypercritical moviegoers probably will find fault with James Cagney's bombastic portrayal of the leading character, but his vigorous and dynamic performance is of a type that should please the general run of audiences. The others in the fine supporting cast are highly competent. The direction is first-rate, and so is the photography:—

Cagney, an itinerant peddler among the swamp folk and back-country farmers, falls in love with Barbara Hale, a grade school teacher, and marries her. Warner Anderson, a wealthy lawyer and friend, invites Cagney and his bride to his home, where they meet Larry Keating, owner of a chain of cotton gins, who is accused by Cagney of short-weighting the farmers. Threatened with a libel suit, Cagney proves his accusations during the weighing of a load of cotton, but the incident leads to a fight in which one of Keating's men is shot dead by John McIntire, a farmer. When the trial is delayed to prevent the facts from being made public, Cagney enlists the aid of Onslow Stevens, a gambler with great political influence, who helps him to bring the case to trial. But McIntire, standing by his cell window, is wounded fatally by James Millican, Keating's crooked manager, and dies at the trial before a verdict can be reached. Cagney, in a grandstand play, gives the newspapermen the inside story of the short-weight scandal. This makes him an overnight hero of the people, and he is nominated to run for Governor. Meanwhile he succumbs to the seductive wiles of Anne Francis, a swamp girl, who becomes his "backstreet" woman. Realizing that he cannot win the election without the city vote, Cagney, to gain Stevens' political support, agrees to provide an alibi for Millican, McIntire's murderer. On election night, Cagney breaks under the pressure of possible defeat and incites his supporters to march on the State Capitol. Anderson, to stop mob rule, intervenes and uncovers Cagney as a man who sold the people down the river. McIntire's widow (Jeanne Cagney) shoots and kills Cagney for violating the people's trust.

It was produced by William Cagney, and directed by Raoul Walsh, from a screenplay by Luther Davis.

Adults.

"99 River Street" with John Payne and Evelyn Keyes

(*United Artists, Sept.* 11; *time,* 83 *min.*)

A good adult melodrama. Its mixture of murder, theft, love and infidelity is not exactly cheerful, and some of the situations are quite brutal, but it is a well made picture of its kind and is packed with tension from start to finish. John Payne turns in a forceful performance as an embittered ex-fighter who, after being victimized by his unfaithful wife, is framed for her murder. The suspense and excitement stem from his encounters with assorted underworld characters as he tries to track down his wife's murderer and clear himself of suspicion. Peggy Castle is appropriately deceitful as the erring wife, and Evelyn Keyes is sympathetic as an aspiring actress who forsakes her career to help Payne out of his troubles. All in all, it is heavy fare, unrelieved by comedy, but those who do not mind subject matter that is tough and hard-hitting should find it to their satisfaction:—

His boxing career ended by an eye injury, Payne turns to taxi-driving for a living. One day he catches Peggie embracing Brad Dexter, a crook, and she becomes terrified by his discovery. While in a bitter mood over Peggie's deceit, Payne is tricked by Evelyn, a friend, into believing that she had murdered a man in a theatre, but he soon learns that she had been play-acting to get a job. This hoax makes Payne even more bitter against women. Meanwhile Dexter, who had committed a diamond robbery, takes the jewels to Jay Adler, a fence, to get enough cash to leave the country with Peggie. Adler, angered because Dexter had brought along Peggie, refuses to make a deal. To rid himself of Peggie, Dexter murders her and manages to place her body in Payne's cab. He then robs Adler and absconds with his money. Just as Evelyn visits Payne to apologize for tricking him, he discovers Peggie's body. Evelyn calms him down and insists upon helping him find the killer lest he be blamed for the murder. Through certain clues Payne discovers that Dexter is the killer and traces him to a New Jersey pier. Meanwhile the police find Peggie's body and start to search for Payne. In the events that follow, both Payne and Adler catch up with Dexter on the pier, with Payne trying to prevent Adler from killing Dexter lest he be unable to prove his own innocence. Adler loses his life in the savage fight that follows, while Payne subdues Dexter and turns him over to the police. His innocence established, Payne looks forward to a new life with Evelyn.

It was produced by Edward Small, and directed by Phil Karlson, from a screenplay by Robert Smith, based on a story by George Zuckerman.

Adults.

Of the forty-eight features, twelve will be released during October, November and December of this year. The reamining thirty-six will be released in 1954 at an average of three each month.

Of the thirty-six films to be released next year, twelve are now nearing completion, seventeen will go into production by the end of the year, and seven will be started early in 1954.

This record line-up of product from United Artists is indeed encouraging and should help considerably to fill the exhibitors' need for an uninterrupted supply of films. It points up also the fact that, under the alert management of Arthur B. Krim, Robert S. Benjamin, Bill Heineman and Max E. Youngstein, United Artists in less than three years has been rebuilt as a top major distributor that is once again attracting the best production men in the independent field.

As evidence that United Artists has once again become the releasing agency in which all independents can have confidence, the company lists among the producers and directors of its forthcoming product such names as John Huston, Joseph L. Mankiewicz, Anatole Litvak, Elia Kazan, Robert Rossen, Arthur Lubin, Victor Saville, S. P. Eagle, Edward Small, Harold Hecht, Michael Powell and Emeric Pressburger. And the stars who will appear in the picture include Gregory Peck, Humphrey Bogart, Burt Lancaster, Errol Flynn, Kirk Douglas, Jennifer Jones, Glenn Ford, James Mason, Gene Tierney, Gina Lollabrigida, Van Heflin, George Montgomery, Richard Carlson, William Lundigan, Dennis O'Keefe, Tony Curtis, Frank Lovejoy, Cornel Wilde, Herbert Marshall, Leo Genn and Lex Barker.

Referring to the above list of names, Mr. Krim, UA's president, told the sales conference that it is proof that "we have received a vote of confidence from the independents. In turn, we can offer to independents, among other things, a new program of assistance in obtaining financing for their films, as well as our active participation and help in arranging production packages. On the other hand, we can assure every exhibitor that United Artists can be counted on to supply, uninterruptedly, films that are the handiwork of the outstanding artists in the independent field."

That United Artists now is a strong and healthy company should be a source of satisfaction to the exhibitors who supported it, for it not only provides the independent producers with a distribution outlet that is suitable to their needs, but also creates more competition for the exhibitors' play-dates and serves to keep the major studios on their toes.

But if you want United Artists to continue serving you with a steady supply of pictures, you in turn must continue to give it the support it deserves. And, as this paper has said before, the only support that means anything is play-dates!

GOLDWYN'S PECULIAR LOGIC

At a press conference given aboard the S.S. Liberte upon his return from Europe recently, Samuel Goldwyn stated that he is not concerned very much with the reported wholesale theatre closings. As a matter of fact, he believes that theatre closings may eventually prove to be a blessing in disguise, for he feels that there are too many theatres in existence and if the producers tried to make pictures to supply the needs of all these theatres the results would prove unsatisfactory and the picture-patrons would be driven away.

"Let the producers make good pictures and they won't have to worry about the closing of theatres," said Goldwyn, maintaining that, when the producers try to make films to accommodate too many theatres, they do not make artistically successful films.

In other words, it is Goldwyn's theory that the fewer the theatres, the fewer the pictures that will be needed, and since fewer pictures will be produced it should result in improved entertainment quality and a greater percentage of box-office hits.

There is room for argument as to whether Goldwyn's theory is correct, but insofar as he himself is concerned his theory does not seem to be in agreement with the facts. Goldwyn makes fewer pictures; as a matter of fact he makes so few that if the better theatres were to depend on the number of pictures he produces many more will have to close their doors.

Of the fewer pictures made by Goldwyn, is the proportion of good ones any greater than those put out by the major studios that have been producing from thirty to forty pictures per year? As the late Al Smith, the great Governor of New York State, used to say, let's look at the record: Since he made "The Best Years of Our Lives," which was released in 1946, Goldwyn has produced only ten pictures, including "The Secret Life of Walter Mitty," "The Bishop's Wife," "A Song Is Born," "Enchantment," "Roseanna McCoy," "My Foolish Heart," "Our Very Own," "Edge of Doom," "I Want You" and the current "Hans Christian Andersen."

Of these ten, no more than two—"The Secret Life of Walter Mitty" and "Hans Christian Andersen" can be considered box-office successes. The other eight ranged from fair to poor. This is hardly a record to be proud of, and it certainly does not live up to Goldwyns theory, but from the way he talks one would assume that he never makes a bad picture.

Sam Goldwyn likes to hear himself talk, and the newspaper reporters print what he says because neither they nor the general public know the facts as we in the industry know them.

A CHANCE FOR AN EXTRA DOLLAR

Exhibitors who have not yet played Paramount's "War of the Worlds" and who are interested in making an extra profit will do well to check into the exploitation tie-up between Paramount Pictures and Archer Plastics, Inc., in connection with a plan to supply theatres, as well as retail stores, with 37-piece sets of handsomely manufactured plastic toy Martian soldiers and "The War of the Worlds" fighting paraphernalia.

Each of the sets consists of a High-Impact Atomic Defense Truck, featuring a life-time guaranteed motor, siren and radio operator. There are three Anti-Atomic Weapons that are swivel-attached to the truck, including a sounding beam, ray gun and searchlight equipped with battery, bulb and reflector. There are also six metallic Men from Mars, outfitted with shoulder sling packs, and ten metallic soldiers for defensive action. The set, which is selling in many stores for $3.95, is packed in a multi-colored box, which can be cut out to set up a four-foot long "War of the Worlds" battle scene.

Because of the great interest youngsters have in "space doings," the sale of these sets in theatres showing "War of the Worlds" could be profitable.

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UNANIMOUS APPROVAL

Ever since 20th Century-Fox announced last February that it had acquired CinemaScope, and particularly since the company first demonstrated the process last March, HARRISON'S REPORTS has been in the forefront in urging both production and exhibition to adopt the system.

In urging the industry to embrace CinemaScope, this paper has been motivated by a firm belief that the process is the only one of the new dimensional systems that answers the demand for a real and satisfying change in the presentation of motion pictures.

That HARRISON'S REPORTS has been giving the right advice to the industry is evidenced by the unanimous acclaim with which the New York newspaper critics greeted the magic of CinemaScope's anamorphic lens, following the brilliant world premiere of "The Robe," held on Wednesday evening at the Roxy Theatre. The host of superlatives lavished by them on both CinemaScope and "The Robe" should convince one and all that, with CinemaScope, the motion picture industry has truly entered a bright new era.

So that the readers of this paper may judge for themselves just how strong was the impact of CinemaScope on the New York critics, the highlights of their reviews are herewith reproduced:

Kate Cameron, of the *Daily News*, which has the largest circulation in the country, gave four stars to "The Robe" and four to CinemaScope in an unusual review that was published in the news section of that paper, with an explanation by the editor that the review was given more than normal prominence "because CinemaScope may mark the beginning of a new era in motion picture history." In the review, Miss Cameron had this to say: "After one sees 'The Robe,' any picture projected on a flat screen, no matter how gigantic, is going to seem dull. CinemaScope not only gives the screen an illusion of depth, but its panoramic effect is breath-taking. On the curved screen one can see as far as the eye can reach. . . . One magnificent scene after another is caught in the camera's anamorphic eye. . . . Credit also must go to Spyros Skouras, president of 20th Century-Fox, for having acquired the CinemaScope process; to Darryl Zanuck, head of the studio, for making the decision to produce 'The Robe' in CinemaScope, and to Prof. Henri Chretien, who invented the anamorphic lenses."

Bosley Crowther, of *The New York Times*, stated that "The Robe," as viewed on the giant CinemaScope screen, "proved in itself to be essentially a smashing display of spectacle." He added that "the panoply and splendor of Emperor Tiberius' Rome, the turbulence of Jerusalem and the dustiness of the Holy Land have never been shown with more magnificence and sweep than they are on the great arching panel installed for the showing of 'The Robe.' And the mightiness of masses and the forms of heroes have never loomed so large as they do in this studied demonstration projected by CinemaScope."

Archer Winsten, of the *Post*, had this to say: "Technically it is bigger, better and wider than anything we have seen. Artistically it is an historical spectacle picture successfully reduced to terms of the personal and individual. . . . As to CinemaScope itself, there can be no question of its effectiveness in panorama. . . . CinemaScope, like the traditional screen, can be viewed as a unit, an expanded unit to be sure, but one on which the closeup is still possible and the traditional cut from one scene to another does not cause mental stress. In other words, it does seem to this reviewer to be the logical next step in the development of the movies." As to "The Robe" itself, Winsten stated that "it is a picture that should be seen by millions and will be enjoyed by all of them, except the resolutely anti-religious."

Otis L. Guernsey, Jr., of the *Herald-Tribune*, stated in his review that CinemaScope's effect "is breathtaking in comparison to the normal screen, and this is enhanced by the resounding chords of four separate sound tracks. . . . It should prove a useful tool in the hands of the film makers, and its inventor as well as the executives of 20th Century-Fox are to be congratulated for adding it to the repertoire of the modern motion picture industry."

Alton Cook, of the *World-Telegram*, had this to say of the process: "The expanded opportunities in spectacular scenes are obvious. The surprise is flexibility in intimate episodes or any dramatic exchanges between small groups. Closeups in the old sense are virtually discarded, the resources of size and increased focal depth bring two or three figures into atmospheric setting instead of the blur usual with conventionally photographed closeups. Multiple advantages have been skillfully used in this opening venture. Insinuated is infinite promise for the future of the process." The picture itself was given high praise by Cook, who ended his review by stating that "everyone concerned with 'The Robe' must be walking the clouds today."

Rose Pelsnick, of the *Journal-American*, saw CinemaScope as "an era of heightened grandeur, of enlarged scope and of exciting new vistas in the field of entertainment." At the conclusion of her laudatory review, she said: "The stirring sweep of the spectacle, the dramatic impact of the story and the eye-filling lavishness of the backgrounds are immeasurably enhanced by the panoramic wide-view screen. CinemaScope is a tremendous achievement, and seeing 'The Robe' in CinemaScope is a memorable experience."

Frank Quinn, of the *Daily Mirror*, hailed CinemaScope as "a new, realistic and phenomenal concept of the art of motion picture production." "With CinemaScope," stated Quinn, "the audience enjoys the rare experience of becoming a vivid part of the spectacle, instead of a mere witness. This new miracle transports the viewer back to biblical times and as a result of the unusual projection he participates in the moving story. . . . 'The Robe' is a new cinema thrill which will revolutionize the industry. Get to the Roxy early, the lines are going to be long for weeks to come. People will want to see it again and again, and so do we."

At the time that 20th Century-Fox announced its acquisition of CinemaScope, this paper predicted that the process, if it lives up to the claims made for it, would put the industry on the threshold of a golden era unparallelled in American business annals. That CinemaScope would live up to the claims made for it became self-evident at the first demonstration last March. "The Robe" is the final and conclusive proof that the process is one of the greatest technological advancements in motion pictures since the advent of sound. And now that the "tough" New York critics have placed their unanimous stamp of approval on the process, it is safe to say that the prediction of a golden era for the motion picture business will become a reality.

A READER TAKES EXCEPTION

Dear Mr. Harrison:

CinemaScope promises to set our industry back on the road to paying grosses if enough theatres, especially the smaller ones, are able to finance the costs of a first class installation. Having seen the demonstrations at Philadelphia and Pittsburgh, I am glad to commend your early and positive stand in favor of this pleasing new medium, and wish we were equipped right now with the installations and could have pictures like "The Robe" and those to follow, at frequent intervals.

I cannot, however, approve of your stand on Third Di-

(*Continued on back page*)

"East of Sumatra" with Jeff Chandler, Marilyn Maxwell and Anthony Quinn

(*Univ.-Int'l, October; time, 82 min.*)

Just fair, but it has sufficient exploitation values to attract the undiscriminating picture-goers. Though the color, by Technicolor, makes the jungle backgrounds look alluring, the story itself is weak and, in spots, is slowed down considerably by too much talk. From the action point of view, an interesting and exciting sequence is the fight between the two principals, with each holding a knife in one hand and a flaming torch in the other. On the credit side also are the exploitation values that stem from the sexy characterization portrayed by Suzan Ball, as a native girl. There is some comedy, but it is no more than mildly amusing:—

Jeff Chandler, chief mining engineer for a Far Eastern firm, is assigned to survey tin ore ground on the Island of Tungga, off the east coast of Sumatra. Chandler is enthusiastic over the deal, in spite of the fact that his direct superior will be John Sutton, was was engaged to Marilyn Maxwell, his former girl-friend. Chandler distrusts Sutton. Accompanied by his crew, Chandler arrives on the island and makes friends with Anthony Quinn, the natives' chief, by promising him food and supplies. He meets also Suzan Ball, a half-caste princess, and is drawn to her even though she is to marry Quinn. Chandler radios Sutton to send the promised food and supplies, but Sutton ignores the request and flies in with mining machinery only. To make matters worse, he brings along also Marilyn. Sutton accuses Chandler of being too soft with the natives and suggests that he get tough with them. Sutton's behavior provokes Quinn into disliking the white men, and his feelings are intensified when Chandler, irritated over Marilyn's engagement to Sutton, turns to Suzan for solace. Quinn's wrath is boundless when the natives' rice supply is destroyed by a fire, which had been set by an intoxicated native under circumstances that lead him to believe that Chandler is responsible. He demolishes the mining crew's plane and supplies, and then defies them to live off the jungle. Led by Suzan, Chandler and his men try to escape to the mainland, but they are pursued by Quinn and his warriors and trapped in a native temple. Quinn then challenges Chandler to a fight to the death. Holding flaming torches and daggers, the two men meet in mortal combat with Chandler emerging the victor. Suzan, now Queen, leads her people back to their village after giving Chandler and his men their freedom. Marilyn, having discovered Sutton for the rotter he is, declares her love for Chandler.

It was produced by Albert J. Cohen, and directed by Budd Boetticher, from a screenplay by Frank Gill, Jr., based on a story by Louis L'Amour and Jack Natteford.

Family entertainment.

"Slaves of Babylon" with Richard Conte, Linda Christian and Maurice Schwartz

(*Columbia, October; time, 81 min.*)

Tiresome, despite the beautiful color by Technicolor. There is hardly any action, for the players go through their parts like children delivering a recitation to the satisfaction of their teacher. It is nothing much else but talk. The story deals mainly with the suffering of the Jews who, after Jerusalem is destroyed by Nebuchadnezzar, King of Babylon in the Sixth Century, B.C., are taken to Babylon and kept there as slaves until they are eventually liberated. Maurice Schwartz does the best acting. There is hardly any comedy relief, and the romantic interest does not make much of an impression. The photography is sharp and pleasing:—

Nebuchadnezzar (Leslie Bradley), King of Babylon, destroys Jerusalem and sends the Israelite remnants to Babylon as slaves. Although the Israelites had built the great temple of Bel Marduk, they worship no god except their own. Nebuchadnezzar is tolerant of them, but Belshazzar (Michael Ansara), his son, is infuriated, especially by Daniel (Maurice Schwartz), whose wise counsel is always sought by the King. Nahum (Richard Conte) wants to assassinate Belshazzar but Daniel restrains him lest all the Israelites be exterminated. Suggesting another plan, Daniel tells Nahum that there is, in the Empire of Media, Cyrus (Terry Kilburn), a boy shepherd, who was destined to overthrow Babylon and free the Israelites. He explains that the boy is the grandson of Astyages (Robert Griffin), King of Media, who, fearing that Cyrus would one day supplant him, had instructed his men to dispose of him. The men, however, had left the child on a hillside, where he had been found by an old couple who had reared him as their own son. Nahum finds the young shepherd, establishes his identity, and helps him to become the rightful King of Persia. Nahum in turn becomes his trusted advisor. Burning with a passion for the beautiful Princess Panthea (Linda Christian), whom he wants to make his Queen, Cyrus, to please her, attacks and conquers all Media. In the events that follow, Nahum secretly arranges for Belshazzar to ask the fickle and ambitious Panthea to marry him. When she accepts the proposal, Nahum informs Cyrus and persuades him to march on Babylon. Nahum then leads Cyrus and his armies into the city by a secret route and helps them to conquer it after a terrific battle. Cyrus, after becoming the new ruler of Babylon and making Panthea his Queen, grants Nahum and Daniel the right to lead the Israelites back to their homeland.

Sam Katzman produced it, and William Castle directed it, from a story and screenplay by DeVallon Scott.

Harmless for the family.

"Champ for a Day" with Alex Nicol and Audrey Totter

(*Republic, Aug. 15; time, 90 min.*)

A good melodrama of its kind. It is about prizefighting, and deals with the efforts of the hero to discover the murderers of his manager. The point of the story is that the boxing game has fallen into the hands of crooked promoters, with many of the fight matches being fixed. Alex Nicol, as the hero, does very good work both in and out of the ring. The fight sequences keep one on edge, for they have been staged realistically. Audrey Totter, too, is good in her part, which presents her as a girl hard to approach, despite the hero's efforts to show sincerity towards her. The picture was seen by this reviewer on a wide screen, and the extraordinary enlargement seemed to rob the photography of considerable sharpness, but it should get by:—

Nicol, a contender for the heavyweight championship, comes to Vulcan City for a bout arranged by his manager. While waiting for his manager to arrive, Nicol lives at Charles Winninger's motel, where he becomes acquainted with Audrey, a standoffish young woman. When his manager fails to show up, Nicol surprises Barry Kelley and Joseph Wiseman, local sports promoters, by not only going through with his scheduled fight against a local slugger but also winning it. Bits of information obtained by Nicol lead him to believe that his manager had been murdered. He is surprised to learn from Audrey that his manager, because of his knowledge of a scrape involving her brother, had blackmailed her into coming to Vulcan City to marry him. This information disillusions Nicol, but he feels that he owes it to his manager to avenge any harm done to him. To have a reason for remaining in town, Nicol seeks a bout with Hal Baylor, a high-rating ring veteran. Kelley and Wiseman agree to the match when no other suitable fighter is available for the fixed fight Baylor and his manager had in mind. Baylor, by losing the fight, hoped to earn enough to retire and live in comfort for the rest of his life. Now confident that Kelley and Wiseman had murdered his manager, Nicol sees a way to get even with them through the fixed fight. After making sure that the gambling syndicate had bet heavily on his winning, Nicol, on the night of the fight, needles Baylor to a point where the fighter becomes furious and knocks him out. Baylor's unexpected victory puts Kelley and Wiseman in fear of being killed by the crossed gamblers. Kelley tries to abscond with the gate receipts, but Wiseman catches him. In the gunfight that follows, both vice-lords are slaughtered. Their deaths put an end to the crime regime in Vulcan City. Nicol gets credit for the cleanup, after which he marries Audrey and continues his climb to the championship.

William A. Seiter produced and directed it, from a screenplay by Irving Shulman, based on the Saturday Evening Post story "The Disappearance of Dolan," by William Fay.

Adult fare.

"Mogambo" with Clark Gable, Ava Gardner and Grace Kelly

(*MGM, October; time,* 119 *min.*)

An excellent romantic adventure melodrama, photographed in Technicolor; it ought to break box-office records. Revolving around a love triangle that is set against the background of a safari through the jungle, the story casts Clark Gable in the part of an American hunter — a virile, he-man type of role that suits his personality and has won him great popularity in the past. There is considerable sex appeal, for the story has Gable infatuated with two women, one single and the other married. Ava Gardner, as the brassy, unmarried show girl, is exceptionally good; her flair for comedy, and her handling of the glib, sophisticated dialogue, are a revelation. Grace Kelly, too, is very good in her part as the charming wife of a British archaeologist. The color is beautiful, and because of it, the outdoor scenery, particularly the African jungle scenes, are enchanting. The picture was photographed on location in Africa, and the spectator is treated to extraordinary shots of many different animals. The gorilla hunting scenes are thrilling, and the depiction of native customs and dances are highly interesting. The story was produced once before by MGM in 1932 under the title of "Red Dust," starring Clark Gable and the late Jean Harlow, but considerable changes have been made for this version, which is by far superior:—

While in Africa capturing wild animals for American zoos, Gable has an unexpected visitor in his jungle compound in the form of Ava, who had come there to join a wealthy maharajah. The royal playboy, however, had returned to India, leaving Ava stranded for one week until the steamer that brought her returns. She becomes so struck with Gable's masculinity that she hopes he will permit her to remain. She gets her wish when the steamer returns and suffers a breakdown. Rather than leave her at the compound with the natives, Gable takes Ava along on a safari he was guiding into the jungle for Donald Sinden, a British archaeologist, and Grace Kelly, Sinden's wife. Gable and Grace become romantically interested in each other, much to Ava's jealousy, and every one but Sinden is aware of the situation. The trek through the jungle is punctuated by encounters with numerous wild animals and hostile natives, while efforts are made to capture several gorillas so that Sinden may be able to study the beasts. Meanwhile Gable and Grace decide to tell Sinden of their love, even though the hurt Ava tries to convince Gable that what he feels for Grace is infatuation and not love. In talking to the likeable Sinden, however, Gable does not have the heart to tell him of his love for Grace. In the course of events, Gable saves Sinden from being killed by a gorilla, but still bothered by his romantic dilemma he gets together with Ava and a bottle of brandy to drown his troubles. Grace, finding them laughing together, shoots Gable in a moment of frenzy but merely wounds him in the shoulder. The shot brings Sinden to Gable's tent, and Ava, to save the situation, tells Sinden that his wife had shot Gable for being too fresh. Sinden and Grace leave together. Gable, seeing Ava in a new light and realizing his love for her, asks her to remain with him.

Sam Zimbalist produced it, and John Ford directed it, from a screenplay by John Lee Mahin, based upon a play by Wilson Collison.

Mainly an adult entertainment.

"Affair in Monte Carlo" with Merle Oberon, Leo Genn and Richard Todd

(*Allied Artists, Aug.* 23; *time,* 74½ *min.*)

A good British-made dramatic entertainment, photographed by the Technicolor process. It is a love story, the moral of which is that it is difficult to reform a gambler if gambling is in his blood. It holds one's interest well throughout, but it would have been made much more interesting if the prologue, where Leo Genn tries to prove his theory that there is nothing unusual about love at first sight, were left out, starting the picture as a straight drama. The acting is very good, and the direction expert. Most of the picture was shot on the spot in Monte Carlo and elsewhere in Southern France, and the color, particularly in the exterior scenes, is very fine, but when it comes to the faces of the players the color is bad. The scenes of the interior of the gambling casino are fascinating:—

The family guests in a Monte Carlo hotel are sceptical when they see a love-at-first-sight romance develop between Yvonne Scatcherd, a waitress, and Piere Le Fevre, a young guest, who had taken Yvonne away from the hotel proprietor. Leo Genn, a novelist, ashore from his yacht moored in the harbor, assures those around the cafe table that love-at-first-sight is not unusual, and relates the story of Merle Oberon, a wealthy young widow, who had once been his guest in the Riviera waters: One night Genn takes Merle to the Monte Carlo Casino, where she sees Richard Todd gambling away a fortune and becomes fascinated with him. As Todd leaves the Casino, Merle, thinking that he was contemplating suicide, follows him. She spends the night debating with him, and on the following day borrows two thousand pounds from Genn to give Todd so that he might be able to pay off his debts in Paris. Helplessly in love with Todd, Merle rushes to the Paris train to join him and, when she does not find him, makes her way back to the Casino. There she finds him gambling recklessly and losing heavily. She tries to stop him, but he curses and shouts at her to leave him alone. Genn rescues her from a disgraceful scene. As Genn finishes his story to the cafe guests, Merle enters the room and kisses him. He then introduces her as his wife.

Ivan Foxwell produced it, and Victor Saville directed it, from a screenplay by Warren Chetham-Strode, who based it on Stefan Zweig's novel, "Twenty-Four Hours in a Woman's Life."

Family.

"Blowing Wild" with Gary Cooper, Barbara Stanwyck and Ruth Roman

(*Warner Bros., Oct.* 17; *time,* 92 *min.*)

A first-rate adult entertainment, revolving around wildcatting for oil in Mexico and filled to the brim with exciting action and violent love. The direction and acting are tops. Gary Cooper is his usual self, modest and unassuming, but completely fearless. Ward Bond does well as Cooper's sturdy companion, and Ruth Roman, too, is good as an American girl stranded in Mexico. Anthony Quinn is most impressive as a virile and wealthy oil man. But the best acting by far is done by Barbara Stanwyck as Quinn's unscrupulous, oversexed wife, who is madly infatuated with Cooper and who becomes desperate when he repulses her. The story is different from the ordinary run of oil-field stories. There are plentiful thrills as a result of the fighting between Mexican bandits and the oil workers. A highly exciting sequence is where Cooper risks his life to handle a hot nitro torpedo before it blows up one of the wells. The murder of Quinn by Miss Stanwyck makes for a stark denouement, but there is enough light comedy throughout to relieve the tension:—

When Mexican bandits, led by Juan Garcia, run them off an oil lease in which they had invested their last dollar, Cooper and Bond make their way to a Mexican town to seek employment. There, Cooper meets Ruth, a stranded American girl, and fails in an effort to help her obtain transportation back to the States. Cooper meets up also with Quinn, an old pal who had struck it rich in the oil fields and who had married Barbara, his former girl-friend. He declines Quinn's offer of a job so as not to be near Barbara again. Desperately in need of funds, Cooper and Ford hire themselves out to Ian MacDonald to deliver a load of nitroglycerine to an out-of-town oil rig. En route they are attacked by bandits but manage to make the delivery. MacDonald tries to get out of paying Cooper, but Cooper beats him up and takes the money due him by force. The police, however, intervene in behalf of MacDonald's other creditors and compel Cooper to return the money. Quinn then persuades Cooper to take over the job as his supervisor in the oil fields. Barbara loses not time trying to rekindle their romance, but Cooper repulses her and shows an interest in Ruth, who had become a black jack dealer in town. In the events that follow, Quinn has his troubles with Garcia, the bandit leader, who threatens to blow up his wells unless he gets paid. And to add to his troubles, Quinn discovers that Barbara is in love with Cooper. He and Barbara quarrel, during which she deliberately pushes him into an old oil well where the pump kills him. Cooper, shocked, believes that Quinn's death had been accidental, but he learns the truth when he repulses Barbara once again and she hysterically blurts out the facts about the murder. Just then the bandits attack. Cooper and his men rout them, but not before they destroy the oil wells. Barbara herself is killed when a stick of dynamite explodes next to her. It ends with Cooper, accompanied by Ruth and Bond, heading back for the States.

Milton Sperling produced it, and Hugo Fregonese directed it, from a story and screenplay by Philip Yordan.

Adults.

"The Robe" with Richard Burton, Victor Mature and Jean Simmons

(20th Century-Fox, special release; time, 133 min.)

Excellent! Even if it had been produced in the conventional 2-D form, Lloyd C. Douglas' powerful novel of the birth of Christianity in the days of ancient Rome would have made a great picture, but, having been produced in the revolutionary CinemaScope process, it emerges as not only a superior dramatic achievement but also as a spectacle that will electrify audiences with its overpowering scope and magnitude. Beautifully photographed in Technicolor, the sets, backgrounds and costumes are among the most impressive ever seen on the screen, and through the magic of CinemaScope one feels as if he is present at the glories, pomp and pageantry of Rome; at the awesome Hill of Golgetha (Cavalry) where Christ is crucified; at the gates of Jerusalem and the market place in the Biblical land of Cana; at the ornate marble palace of Caligula, the sadistic Roman ruler, and the Court of Tiberius on the Island of Capri; and at all the other colorful scenes as the action moves back and forth between Rome and the Holy Land. The story itself is tensely dramatic and its emotional impact is compelling. The direction and acting are superb. Richard Burton is excellent as Marcellus, the noble Roman soldier who carries out the Crucifixion order of Pontius Pilate, an act that causes him no end of mental torture until he finds peace in his conversion to Christianity. He portrays the part with such sensitivity and depth that he may very well find himself nominated for Academy Award honors. Victor Mature is equally impressive as Demetrius, Marcellus' early converted Greek slave, who tries in vain to save Christ and who eventually helps to induce Marcellus to ally himself with the Christians. Jean Simmons is highly sympathetic as Diana, a Roman aristocrat in love with the headstrong Marcellus; their romance gives the story some of its most tender and poignant moments. Dean Jagger and Michael Rennie, as Christian prophets, and Jay Robinson, as the demented Caligula, are among the others in the huge cast who contribute memorable performances. As the first CinemaScope production, "The Robe" is richly rewarding and great credit is due to every one concerned in its making:—

Diana (Jean Simmons), ward of the Emperor Tiberius (Ernest Thesiger), is destined to wed Caligula (Jay Robinson), the corrupt Prince Regent, but she makes no secret of her love for Marcellus Gallio (Richard Burton), a noble Roman tribune. Embittered by her feeling and by Marcellus' success in outbidding him at the slave market for Demetrius (Victor Mature), a Greek captive, Caligula punishes Marcellus by transferring him to a post in Jerusalem. There, under orders of Pontius Pilate (Richard Boone), Marcellus leads a group of soldiers in the capture and execution of Jesus Christ, whom the Jews called the Messiah. Marcellus gambles with other Roman soldiers for the homespun robe worn by Christ. He wins the garment, but with the realization that he had crucified an innocent man, it becomes a symbol of guilt. He orders Demetrius to destroy the robe, but Demetrius, cursing Marcellus and all the Romans for the Crucifixion, takes the robe and strides off. Tortured by guilty memories, Marcellus is recalled by Tiberius who, after hearing of his experiences, orders him back to Jerusalem to find the robe and destroy it so that he may restore his mental balance, and to obtain the names of Jesus' treasonous followers, whom Tiberius sought to subdue lest they become a threat to his empire. In Cana, Marcellus catches up with Demetrius who, together with other followers of Christ, talks to him of the principles of Christianity. This leads to Marcellus' conversion, and he now looks upon the robe as a cloak of faith rather than a symbol of guilt. He joins the movement to spread Christianity and becomes involved in a series of battles with Roman soldiers, including a daring raid on Caligula's palace, where Demetrius, taken prisoner, had been cast into a torture chamber. Marcellus succeeds in rescuing Demetrius, but to safeguard his escape he permits himself to be taken prisoner. With his entire court as Judges, Caligula, now the Emperor, acts as prosecutor and tries to force Marcellus to deny his faith and admit treason. Marcellus refuses to renounce Christianity, and Caligula orders him put to death. Leaving her place beside Caligula, Diana stands with Marcellus, denounces Caligula for his corrupt rule, and chooses to share Marcellus' fate. As the guards close in, she and Marcellus hold their heads high and start on the way to their execution unafraid.

It was produced by Frank Ross, and directed by Henry Koster, from a screenplay by Philip Dunne.

It is a picture that should be seen by every one, everywhere.

A READER TAKES EXCEPTION

(Continued from front page)

mension. You (and many others, it must be admitted), took the position very early that 3-D was a passing fad, that the public would never go for those absurd paper glasses that would not stay put, that they would soon tire of dodging flaming arrows, spears, rocks, and chairs, and that all 3-D pictures were "quickies" that should not have been made at all.

Now, I too would have liked to have seen this new medium hit the screen fully grown up. I can remember, however, that the movies themselves were in a kindergarten stage for many long years until we could have pictures like "Way Down East," "The Four Horsemen," "The Kid" and other great pictures of that far-off era. Sound staggered along for several years before small theatres were able to install RCA or Western Electric sound-on-film outfits that were better in quality than the very costly installations offered to the millionaire exhibitors early in the effort. Why, then, expect the producers, who made some very creditable pictures in 3-D when they offered "House of Wax," "Fort Ti," "Charge at Feather River" and "Inferno" to come out of nowhere with a full-blown "Greatest Show on Earth" or a "Quo Vadis" in miracle 3-D photography and completely perfected techniques?

Perhaps it was because you, and the "wise" boys of the big city movie columns, panned Third Dimension so mercilessly, pontifically judging in advance what the public would or would not pay to see that made Warner Bros., among others, ease off on their plans for 3-D. How can we blame them? Because crowds stormed the theatres to see "Bwana Devil" then stayed home in increasing numbers for 3-D pictures that had at least some merit, is that any reason why producers should throw in the towel on 3-D, and wash it off the lot? Suppose that they had taken that position with "quickies" back in 1906, or with sound in 1928?

In this black summer of 1953 Third Dimension has not been a life saver for the several houses in which we have an installation. Our first 3-D picture in each place was big, after which grosses on the succeeding ones shrunk steadily. But they are still giving us from fifty to one hundred per cent better grosses than our best 2-D showings with the occasional exception of a "Shane" or a "Stalag 17." If they can do that in their present kindergarten stage can we not reasonably expect much better, and a new interest on the part of the cash customer, if the Hollywood technicians will keep on going and, as soon as possible, give us 3-D as it should be given? There are three immediate things I would like to have in 3-D:

(1) Better glasses. It may be that this is already solved with the color plastic glasses now available. All I have seen, however, while good to look at and comfortable to wear, contain Polaroid that is much inferior to the paper glasses first issued. (2) The best possible process for having 3-D on one film instead of two. This will cut out the annoying intermissions and make 3-D more adaptable in many ways. (3) Improvement in photography, so that we can have a crystal-clear, flawless picture on the screen.

If we have these it will follow, I think, that all producers will make their best productions, with leading stars and stories, in Third Dimension.

The point I am trying to make is that we need not only CinemaScope (or the anamorphic process by whatever name the producers choose to call it) but also Third Dimension and any other new developments that scientific minds can bring to the screen. We need them all. Most of us have been able to equip our theatres for 3-D at a comparatively modest cost and it would help greatly right now if we had a steady flow of good 3-D pictures, especially with the improvements listed in this letter.

I feel that it has been far from demonstrated that 3-D will not prove to be the most helpful thing in our business and would like to see you, at least, press for further quick developments rather than let it die aborning or, worse yet, drive it to the wall with merciless and uncalled-for criticism. —*CHARLES R. BLATT, Blatt Brothers Theatres, Pittsburgh, Pa.*

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PROOF THAT THE 3-D BUBBLE HAS BURST

Exhibitors who have held back on the installation of 3-D equipment but who have been concerned lest their inability to play 3-D films leave them short of product will be relieved to learn that several of the companies are now accepting bookings for 2-D versions of their 3-D films.

According to a report in weekly *Variety*, Universal-International is accepting 2-D bookings of "Wings of the Hawk," which has had only about 250 3-D dates so far, and it is also preparing to release 2-D versions of "It Came from Outer Space." The report states that Universal explains its decision to release "Wings of the Hawk" in 2-D form as being "due to a realization that interest in 3-D pix is sagging." It is the company's intention to give the exhibitors a choice of what version they want so as to get the fullest possible use out of the 3-D sets.

Paramount is already accepting bookings for standard versions of "Sangaree," while 20th Century-Fox will release 2-D versions of "Inferno" beginning next month.

You may be sure that the other distributors of 3-D films will follow suit shortly, for they realize that 3-D installations have slowed down to a trickle and that the medium itself has lost its novelty appeal. In fact, the annoyance of wearing spectacles, coupled with the strain of watching a screen that lacks sufficient light, is causing many movie-goers to avoid 3-D pictures like the plague.

REFUSAL TO STANDARDIZE NONSENSICAL

Late in August the Paramount executives met in New York to discuss the extra dimension pictures and other problems and, after the meeting, Barney Balaban, president of the company, stated that Paramount will not be bound by the 1.66 to 1 aspect ratio it advocated originally.

Though the present pictures are being shot in that ratio, Mr. Balaban said that the aspect ratio to be adopted will depend on "the subject matter." This policy was echoed by Adolph Zukor, Paramount's board chairman, during his Hollywood visit last week. He said that the Paramount studios will make pictures in virtually all systems (except CinemaScope), pointing out that any dimension is good if it fits the story.

There is no logic in a studio producing a variety of pictures in different aspect ratios, nor is there any logic in each producing company sticking to a different aspect ratio. A picture shot in an aspect ratio of either 1.75 or 1.85, or even 2 to 1, will be just as good or just as bad as a picture shot in any other ratio. Mr. Balaban's and Mr. Zukor's statements that the ratio to be adopted for a particular picture will depend on the subject matter are, therefore, neither logical nor advantageous; such a procedure only tends to make it more difficult for the exhibitor, for, as said in one of the recent articles in HARRISON'S REPORTS, the exhibitor is compelled to have a number of different lenses in his booth to accommodate the pictures that are shot in different aspect ratios. In addition, he will require different aperture plates to accommodate such pictures.

The adoption of different aspect ratios for wide-screen presentations is the result of vanity and nothing else. Each company is trying to be a leader, and each succeeds in doing nothing more and nothing less than confuse the exhibitor.

Both the Theatre Owners of America and National Allied will do well to give the matter serious consideration at their forthcoming conventions, with a view to compelling the producers to adopt a uniform system.

In the case of CinemaScope, however, nothing can be done, for the aspect ratio of 2.55 to 1 cannot be altered. But the wide screen that the exhibitors will require for the CinemaScope system can be utilized for pictures produced by any system, whether third dimension, wide screen or standard, and in any aspect ratio up to 2.55 to 1, which should take care of whatever ratio the exhibitor organizations, working together, decide to recommend to the producers.

THE COMPO MEETING

Meeting in New York on Monday of this week, the executive committee and board of directors of the Council of Motion Picture Organizations voted to continue the campaign for repeal of the Federal 20 per cent admission tax and recommended that the new drive be launched without delay since only three months remain before the opening of the new session of Congress. The specific strategy to follow is now being worked out by the COMPO Tax Repeal Committee, headed by Col. H. A. Cole and Pat McGee.

Approved also, subject to acceptance by the individual exhibitor associations, was a dues campaign, with exhibitors being asked to contribute on the same basis as in the past. The total sum collected from exhibition will be matched by distribution.

The triumvirate of Al Lichtman, Sam Pinanski and Trueman T. Rembusch, governing co-chairmen of COMPO, were continued in office indefinitely.

COMPO has done a magnificent job in unifying the industry in matters of common interest, particularly with regard to the tax repeal fight. No exhibitor should have to be asked twice to support the organization, not only financially, but also morally.

REALLY COLOSSAL

In its first week at the Roxy Theatre in New York, "The Robe," first of the CinemaScope films, chalked up an astronomical gross of $317,286, or a net figure of $264,429 after taxes. This is without a doubt a world box-office record, representing the highest take ever attained by any theatre.

On Saturday alone the theatre took in a phenomenal gross of $69,621, while the gross figure for Sunday was $56,217.

The picture is being shown seven times daily at an admission price scale that ranges from $1 to $3.

"Those Redheads from Seattle" with Rhonda Fleming, Gene Barry and Agnes Moorehead

(*Paramount, October; time,* 90 *min.*)

A pleasing if not exceptional 3-D musical with an adventure story background, photographed by the Technicolor process. The film has good exploitation values, for, in addition to the stars who are known to picture audiences, the cast includes also Teresa Brewer, Guy Mitchell and the Bell Sisters, who have won great popularity as singers in other mediums, such as radio, television, night clubs and phonograph records. Formidable as these aids are, however, they could have counted to greater advantage had the story been commensurate with the talent. What emerges is a lightweight tale that is more or less contrived, laid in the Yukon territory at the turn of the century. There is considerable mild domestic comedy. The 3-D work is fine, but aside from its occasional use as a gimmick to make the audience duck, it adds little to the entertainment values:—

Gene Barry, owner of the Klondike Club, at Dawson, Alaska, has no love for Frank Wilcox, owner and editor of the local newspaper, whose cleanup campaign was aimed at Barry's thriving club featuring girls, music and gambling. Wilcox is murdered by John Kellogg, the club's manager, who resented Wilcox's expose of him as an ex-convict. Barry wants to turn Kellogg over to the police, but the murderer skips town. Unaware of her husband's death, Agnes Moorehead, living in Seattle, decides to pay Wilcox a surprise visit with her four daughters, including Rhonda Fleming, Teresa Brewer, Cynthia Bell and Kay Bell, a precocious brat of twelve. On shipboard, Cynthia meets and falls in love with Guy Mitchell, a song-and-dance man who had been engaged by Barry, his old pal. When all arrive at Dawson, Barry meets Rhonda and it is a case of love at first sight for both of them. The news of Wilcox's death is a blow to the family and, to earn a living until the paper is sold, Agnes turns to dressmaking; Rhonda to typing and Cynthia to nursing. Teresa, who had stage ambitions, shocks the family by going to work as a singer in Barry's club. To help the family with cash, Barry decides to buy the newspaper, but complications arise when Roscoe Ates, a printer who worked on the paper, tells Rhonda that Barry had been responsible for her father's death. She breaks with Barry, takes over the paper herself, and determines to run him out of town with scorching editorials. Public opinion swings to Rhonda's side, and Barry's club suffers a serious loss of trade. When Barry hears that Rhonda planned to marry William Pullen, a young minister, he feels beaten; he sells the club and leaves town. Teresa, knowing that Barry loved Rhonda, convinces her sister that she is wrong. Rhonda then breaks her engagement to Pullen. Meanwhile, in Fairbanks, Barry catches up with Kellogg and compels him to confess the murder. It ends with Rhonda reunited with Barry, and with Barry joining forces with Mitchell to learn the newspaper business.

It was produced by William H. Pine and William C. Thomas, and directed by Lewis Foster, who wrote the screenplay in collaboration with Geoffrey Homes and George Worthing Yates.

Family.

"Martin Luther" with Niall MacGinnis

(*de Rochemont Associates, special; time,* 103 *min.*)

From the point of view of production and acting, this documentary-like dramatization of the life of Martin Luther, the great religious leader, is tops. Every one of the players, particularly Niall MacGinnis, as Luther, does superb work. But the picture is hardly suitable for general release, particularly in theatres that cater to a substantial number of Catholics, for the story shows the revolt of Luther, a Catholic, against the Catholic Church, and the developments that led to the origin and growth of the Protestant Movement. It is suited almost exclusively for showing in schools and Protestant churches, but it should do well in special engagements in selected theatres, as has proved to be the case in New York, Minneapolis and Los Angeles.

Set in the 16th Century, when the lands and people of Central Europe comprised the Holy Roman Empire, the story spans the life of Luther from the time he was a young law student in a German university. Unable to find peace of mind and soul in the study of law, he enters a monastery and commits himself to a life of prayer, study and service, but he fails to find peace because his fear of God's judgment keeps him from loving God. He takes up a study of the Scriptures, earns the degree of Doctor of Theology, and becomes deeply disturbed over numerous practices of the Catholic Church, such as the granting of forgiveness for the sins of noblemen who bestow huge gifts on the Church. His efforts to reform the Church in accordance with his independent ideas becomes a matter of stormy debate throughout Europe. Leo X, the Medici Pope, sends special envoys to Germany to bring about peace, but Luther refuses to be bargained into submission. When he fails to stop his criticism of Rome, he is branded a heretic and is excommunicated by the Pope. He defiantly burns the Papal order in the market place. Charles V prepares to banish him and threatens death to all who would help him. Luther is given refuge in the castle of Duke Frederick, the Elector of Saxony, and it is there that he translates the New Testament in the language of the people. When Rome rejects the demands for reform, the Protestant Movement spreads throughout the North of Europe and leads to a wave of violence. Luther denounces the rioters and seeks to bring about peace. His opposition to Rome is finally rewarded when the Protestant princes and theologians of Germany unite behind him and support his teachings.

The picture was produced by Lothar Wolff and Louis de Rochemont Associates, in collaboration with Lutheran Church Productions. It was directed by Irving Pichel from a screenplay by several writers.

"Marry Me Again" with Marie Wilson and Robert Cummings

(*RKO, October; time,* 72 *min.*)

Fair. It is a "screwball" romantic comedy, the kind that should prove acceptable as a supporting feature on a double bill. The story, which deals with the pre-marital difficulties of a "whacky" young couple, leans heavily on broad slapstick for its laughs, and the proceedings are frequently more silly than they are comical, but movie-goers who are not too fussy about their screen fare should find it entertaining. An important factor to consider in evaluating the picture's box-office chances is the popularity enjoyed by both Marie Wilson and Robert Cummings in their respective television shows. The action is fast, and the direction and acting meet the demands of the zany script.

What there is in the way of a story has Cummings, a jet-fighter pilot, recalled to active duty just as he and Marie prepare to take their wedding vows. When Cummings returns from Korea a decorated hero, he and Marie plan to go ahead immediately with their long-delayed wedding. On the night before the wedding, Marie inherits a million dollars from an eccentric aunt and is immediately faced with the problem of keeping the inheritance news from Cummings, who had bragged far and wide that Marie would give up her job and live on his income as an auto mechanic. Her efforts to keep the news from Cummings are unsuccessful, and he, angered by her attempt to trick him, walks out of her life. Marie, to save herself embarrassment, publicly announces that she is walking out on him. Cummings decides to re-enlist in the Air Force, but he is rejected on the basis that a man who would give up a beautiful millionairess must be out of his mind. After a series of "screwball" events involving psychiatrists, crooked lawyers and gangsters who try to steal Marie's money — a plot that is thwarted by Cummings after a hectic chase, Marie finally snares Cummings as her husband.

It was produced by Alex Gottleib, and directed by Frank Tashlin from his own screenplay, based on a story by Mr. Gottleib.

Suitable for the family.

"Back to God's Country" with Rock Hudson, Marcia Henderson and Steve Cochran

(*Univ.-Int'l, November; time,* 78 *min.*)

Pretty good program fare. It is a virile melodrama of the North, photographed in Technicolor and replete with villainy and heroics. Where the picture excells is in the beauty of the outdoor scenes. Some of the shots were taken at the studio, but they are blended with the natural shots so skillfully that it is difficult for one to distinguish one from the other. Based on the novel by James Oliver Curwood, the story is concerned mainly with the villain who covets the hero's wife and who plans to murder her husband. But virtue, of course, triumphs in the end. Steve Cochran makes a dastardly villain; Rock Hudson is a courageous hero, and Marcia Henderson is a fine wife, faithful and loyal to her husband. The color photography is superb:—

Hudson and Marcia are about to sail their schooner, filled with a great fur catch, back to Seattle when they supposedly

receive word from the Canadian Government to remain at anchorage until inspection officers arrive to classify their cargo. When Cochran invites Hudson and Marcia to his cabin for a farewell dinner, Marcia discovers that he had forged the Government order to detain her husband and herself for the winter. Cochran, infatuated with Marcia, resorts to a hoax to lure Hudson away from Franklin Bend so that his men may murder him. Luck keeps Hudson from being murdered on the trail, but one of his deck hands becomes the victim. During Hudson's absence, Cochran tries to force his attentions on Marcia but she fights him off and threatens to shoot him. Hudson, returning from the trail, learns of Cochran's misbehavior and rushes to his cabin. In the fight that ensues, Hudson breaks one of his legs. To save his leg, Marcia offers to drive him by dog sled to Fort Simpson, 150 miles distant. After two days on the trail, they find that they had been traveling in a great circle because Cochran had lined the sled's runners with iron washers to throw Hudson's compass off. They get back on the trail and, after narrowly missing death in a snow avalanche, find themselves overtaken by Cochran, who planned to kil them. But Wapi, a great Dane, who had been abused by Cochran and who attached himself to Marcia, leaps at Cochran's throat and kills him. The great dog then helps to guide Hudson's sled to Fort Simpson, where the troubles of the young couple come to an end.

Howard Christie produced it, and Joseph Pevney directed it, from a screenplay by Tom Reed.

Adults.

"Captain Scarlett" with Richard Greene

(*United Artists, Aug. 12; time, 75 min.*)

The one thing that may be said for this swashbuckling period adventure melodrama, which has been photographed in Technicolor, is that it is crammed full of action from start to finish. But it does not rise above the level of moderately entertaining program fare and is best suited for the not-too-discriminating who enjoy plentiful swordplay above all else. The story itself is ordinary, and so is the dialogue. And both the direction and the acting leave much to be desired. Even the color photography is below par — the color seems to be washed out:—

Following the defeat of Napoleon, the French Royalists become petty tyrants and exact tribute from the peasants. The chief villain in Southern France is Manolo Fabregas, a Duke, who is assisted by Edouardo Norriega. Richard Greene, who had been robbed of his estates by Norreiga, saves Leonora Amar, a Princess, from highwaymen and learns that she is committed to an unwanted marriage to Norreiga. While attempting to regain his estates and rescue Leonora, Greene is captured by Norreiga and sentenced to hang. He escapes with Nedrick Young, a Robin Hood type of Highwayman, and the two take Leonora with them. They are overtaken by Norreiga but succeed in killing him. The three then vow to continue the fight against Fabregas' oppression. Carlos Musquiz, a spy for Fabregas, worms his way into Greene's confidence and sets a trap for him, but Greene fights his way out of the trap and kills Musquiz in the process. Complications arise when Fabregas' men capture Leonora and hold her as hostage. Greene and Young manage to enter Fabregas' castle by a ruse, and in a final duel Greene kills the aristocrat and rides off with Leonora and Young to continue their fight in behalf of the oppressed.

Howard Dimsdale wrote the screenplay and produced it. Thomas H. Carr directed it.

Family.

"The Neighbor's Wife" with Cleo Moore, Hugo Haas and Ken Carlton

(*20th Century-Fox, October; time, 77 min.*)

A fair program drama. Set in an early 19th Century European village, it is a somber concoction of infidelity, jealousy and murder, revolving around a ruthless middle-aged judge, whose beautiful young wife carries on a secret affair with her former boy-friend. Although it has been produced, directed and acted with skill, its appeal will be limited, for the story is cheerless and unpleasant, and lacks human interest. Hugo Haas is impressive as the insanely jealous judge, but neither he nor the other principal characters are sympathetic. The photography is good, but it is in a low key:—

To protect a relative from punishment, Cleo Moore had married the middle-aged Haas, ruthless and haughty judge of a Moravian village. She inwardly despises him, and for that reason grasps the opportunity to carry on an affair with Ken Carlton, her irresponsible but handsome ex-sweetheart, who had just returned to the village after a long absence. When Carlton's wealthy uncle is murdered, Carlton becomes the chief suspect because of his refusal to explain his whereabouts on the night of the crime. Actually, he had spent the night with Cleo, while Haas was away on business, and he was trying to protect her. To save Carlton, Cleo enters into a conspiracy with Kathleen Hughes, her servant girl, to claim that she was with Carlton on the night of the murder. Cleo then uses her womanly wiles to induce Haas to accept the alibi. Later, however, Haas learns the truth. Insanely jealous, but unwilling to have it known that Cleo had made a fool of him, Haas sets in motion a plan to railroad Carlton to jail for the murder. But a hitch develops when Tom Fadden, the village idiot, comes to Haas' home and confesses that he had committed the murder. To keep Fadden quiet, Haas murders him and proceeds to frame Carlton for both killings. Cleo, who had secretly witnessed the killing of Fadden, reveals her knowledge to Haas when he catches her preparing to run away with Carlton. Enraged, he strangles her to death and ends up on the gallows himself.

Hugo Haas wrote the screenplay and produced and directed it, based upon a novelette by Oskar Jellinek.

Adults.

"The Big Heat" with Glenn Ford, Gloria Grahame and Jocelyn Brando

(*Columbia, October; time, 90 min.*)

One of the best produced crime melodramas to have come out of Hollywood in some time. It is taut and exciting, and the direction and acting are so skillful that one is made to feel as if present at a real-life occurence. The characters are believable, and the hero's efforts to clean up the corrupt police force win him the spectator's good will. Glenn Ford is excellent as the honest police sergeant who pursues the crime syndicate relentlessly. A most pathetic situation is the one where a bomb that had been planted by the gang to get Ford kills Jocelyn Brando, his wife. Gloria Grahame is very good as a gangster's sweetheart. The sequence in which her face is scalded by hot coffee thrown by her jealous boyfriend is shocking, and is made most realistic by her fine acting. There is hardly any comedy relief. The photography is excellent:—

When a policeman commits suicide and leaves a note exposing the corrupt workings of the city administration under a gang led by Alexander Scourby, Jeanette Nolan, his widow, uses the note to blackmail Scourby; she tells the police that her husband's suicide was motivated by poor health. Ford is not suspicious until Dorothy Green, a B-girl, tells him that the policeman's health had been excellent and that he planned to elope with her after divorcing his selfish wife. When Dorothy is murdered in a gangster-like killing, Ford starts an investigation and is immediately told by his superior to lay off the case. City officials, taking orders from Scourby, wanted the case closed. When Ford refuses to drop the investigation, gangsters plant a bomb in his car. The bomb, however, kills Ford's wife. Ford leaves his little daughter with his in-laws for protection, resigns from the police force, and sets out to get the gang himself. In the course of his hunt he encounters Lee Marvin, Scourby's chief aide, and Gloria Grahame, his girl-friend. She makes a play for Ford and he encourages her in the hope of obtaining information. Marvin, infuriated by jealousy, throws scalding coffee into Gloria's face, disfiguring her. She goes to Ford for protection. Meanwhile Scourby, planning to kidnap Ford's daughter, orders police protection withdrawn from the house where she is kept. Learning of this, Ford rushes home and finds that she needed no protection, for his brother-in-law, aided by ex-Army buddies, was guarding her well. With these men behind him, Ford moves in on the gang. First, he compels Adam Williams, a Scourby henchman, to confess that he had killed the B-girl and had helped Marvin plant the bomb that had killed his wife. He then lets Scourby know that Williams had squealed. In a swift series of events, Gloria kills Jeanette so that her husband's suicide note exposing Scourby would be made public. She then throws scalding coffee in Marvin's face, and he in turn shoots her before he is captured by Ford. Gloria dies, and Scourby and Marvin are indicted. Ford is reinstated on the police force to continue his cleanup crusade.

Robert Arthur produced it, and Fritz Lang directed it, from a screenplay by Sydney Boehm, based on a story by William F. McGivern.

Adults.

"The Village" with an all-foreign cast

(*United Artists, Oct. 23; time, 96 min.*)

Winner of several awards in Europe, "The Village," which was produced in Switzerland, is a compassionate tale about European war orphans, who find a home in a children's village in the Swiss Alps. The story, which deals primarily with the emotional disturbances of two of the children, and secondarily with a romance between two of the teachers, lacks originality, but it has much human appeal, and many of the situations are quite touching. It is, however, the type of picture that will be best appreciated by the followers of foreign and art films. Although it is a multilingual film, the dialogue is predominantly English. The performances are good, but the players are unknown in this country:—

The story opens with the children, of different nationalities, lodging a protest with their teachers against a proposal to admit German children to the institution; they could not forget the oppression and hardship they had suffered. When Krystina Bragiel, a homeless Austrian waif, comes to the village, the other children take her for a German child and drive her out. Voytek Dolinsky, a hypersensitive Polish boy, comes to her aid and holds off her persecutors until the teachers appear. The children are dismayed and ashamed when they learn that Krystina is Austrian. Krystina is taken in hand by Eva Dahlbeck, the young housemistress of the Polish children, who was in love with John Justin, the kindly housemaster of the English children. Little Krystina and Voytek become great friends, but their happiness is disrupted when the Communist-controlled Polish government orders Eva and all the Polish children to return to Warsaw. Unable to understand why they must be parted, Krystina and Voytek run away from the village and hide in an old castle nearby. During the night both children are terrified by the sight of a ghostly band of warriors in weird masks — actually villagers who were celebrating a festival. Both are thrown into a panic, and Voytek, half-crazed by returning memories of war and persecution, accidentally falls to his death. Krystina, rescued by Justin, is inconsolable over the loss of her playmate, while Justin himself is heartbroken over Eva's departure for Warsaw. But when a new homeless waif appears on the scene, he hides his grief and applies himself to the task of welcoming her.

It was produced by Lazar Wechsler and Kenneth L. Maidment, and directed by Leopold Lindtberg, from an original story by David Wechsler and Kurt Fruh.

Suitable for all.

"The Royal African Rifles" with Louis Hayward and Veronica Hurst

(*Allied Artists, Sept. 27; time, 75 min.*)

A fairly good supporting feature, photographed in color by the American Color Corporation process. It is particularly suited to theatres that cater to people who enjoy jungle melodramas. Worked into the footage to good effect are library clips of wild animals and other jungle creatures. The quality of the color is only fair, but it adds a certain glamor to the action, which is pretty fast. There is considerable shooting and killing. Louis Hayward makes a good hero. The colored troopers, supposedly natives of Africa in the British Army, appear natural; their talk has a slight Oxfordian accent, but it is pleasant:—

A shipment of machine guns, intended for the Royal African Rifles, holding British East Africa against the Germans during World War I, is stolen from the hold of H.M.S. Marlin while the ship is anchored in Bombosa Harbor. Louis Hayward, a lieutenant, is assigned to the task of recovering them. Aided by Roy Glenn, a colored subalter in the Rifles, Hayward poses as a lion hunter and sets out for the interior of Africa. At one of the trading posts, he learns that the machine guns had been stolen by Michael Pate, a trader; Harry Bernard, the Marlin's quartermaster, and Robert Osterloh, one of Pate's employees. Veronica Hurst, Pate's daughter, is unaware of the fact that her father had made a deal to sell the guns to the Germans. At first, Bruce Lester, a lieutenant; Steven Geray, a doctor, and Angela Greene, Geray's wife, are suspected, but they are eventually cleared. Glenn kills Bernard while protecting Hayward. Veronica eventually warns Hayward and the Rifles that her father, heading a large safari, was on his way with the machine guns to a native village. Hayward sends for military help, which arrives just as he, aided by Glenn, uses a captured gun to rout the thieves and recover the machine guns. Hayward overtakes Pate while he is trying to escape and orders him to surrender, but Pate is killed by a fierce alligator while trying to reach the safety of the shore. Now freed from her father's evil influence, Veronica joins Hayward on the trek to the African Coast, where he intends to marry her.

Richard Heermance produced it, and Lesley Selander directed it, from a screenplay by Dan Ullman.

Good for the melodrama-loving picture-goers.

"Take the High Ground" with Richard Widmark, Karl Malden and Elaine Stewart

(*MGM, October; time, 100 min.*)

For a picture that deals with Army life, it has been produced excellently. The direction and acting are of a high caliber, and so is the Ansco Color photography. Showing how a tough-as-nails drill sergeant whips raw recruits into finished soldiers, the picture has a semi-documentary quality and probably will appeal chiefly to the male element. But the feminine element, too, may find it absorbing, first, because there are no scenes of warfare, and, secondly, because of the romantic triangle involving the hero, his aide and a young war widow. The routine of receiving raw recruits at a training camp, outfitting them and trying to adjust them to the rigors of Army life, despite their resentment, are shown in an impressive and realistic way. Richard Widmark registers strongly as the tough drill sergeant who, though inwardly kindly, assumes a callous attitude in his treatment of the recruits so that they will be properly hardened to face the enemy. In due time, of course, the men's hatred for Widmark turns to respect and admiration. Karl Malden, as an understanding sergeant, is good as Widmark's aide, as is Elaine Stewart, as a sympathetic young war widow who tries to drown her sorrow in alcohol. There is considerable light comedy in the gags and gripes of the soldiers:—

Widmark, who believed in only two things — the Army and himself, snarls his usual sarcastic greeting to a group of new arrivals at an Army training center. Malden, Widmark's assistant, is more sympathetic to the bewildered newcomers. Widmark systematically belittles each recruit in the platoon and expresses doubt that he can whip them into fighting men in only sixteen weeks. Visiting a town nearby one evening, Widmark, accompanied by Malden, meets Elaine, who had taken to drink because of the death of her soldier-husband. Malden looks upon her as a tragic figure, but Widmark sees her as a weakling. Back at the training center, Widmark relentlessly pounds tactics and tradition into the harried minds and bodies of his men. The platoon gradually loses its awkwardness and its bearing becomes more military. But the growing change in the men is accompanied by an ever-growing hatred for Widmark, whom they considered heartless. Their resentment becomes so strong that Malden tries to reason with Widmark to let up on the men. Widmark castigates Malden and makes an insulting remark about his attachment for Elaine. Though Widmark apologizes quickly, Malden breaks with him. That night Widmark visits Elaine. She is surprised and pleased when he embraces her, but, when his actions reveal his belief that she is cheap, she slaps him and sends him away. Widmark then realizes his love for her. Back at camp again, Widmark becomes more human with his men and they begin to see him in a better light. Ashamed of his conduct toward Elaine, Widmark looks for her and finds her with Malden at a railroad station; she had decided to start life anew in different surroundings. She departs, despite Widmark's plea to remain with him, but both Widmark and Malden, now friends again, are happy for her sake. The basic training period finished, Widmark's platoon struts past the reviewing stand with precision and pride. Widmark, with a twinkle in his eye, greets a new batch of recruits with an assumed sneer.

Dore Schary produced it, and Richard Brooks directed it, from a story and screenplay by Millard Kaufman.

Harmless for the family.

IN TWO SECTIONS—SECTION ONE

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THE PROBLEM OF TRAVELING CARNIVALS

The September 21 service bulletin of the Allied Theatre Owners of Indiana quotes the folowing editorial, which appeared in the Gary *Post Tribune*:

"The City Council should take steps to end the licensing of carnivals in Gary. They have been a source of annoyance to citizens of the community since Gary was founded and no one has yet suggested any good they have accomplished. It is true they may turn over a sum of money to the sponsoring organization yet we have never heard of one which was satisfied with it.

"But whether the money return is sufficient or not the operation of carnivals is contrary to the public interest. Invariably they are run to fleece the public through gyp games, gambling and lewd, vulgar and inane side-shows. Why any local organization should try to gain a profit through such a mechanism has never been explained satisfactorily.

"They always start out with the public led to believe that in this case there will be none of the ordinary carnival lewdness and gambling. But that expectation is practically never achieved. It isn't because it isn't in the wood. The very nature of the business is to appeal to the vulgar, to take money from children and to give little or nothing in return.

"Time after time this carnival problem has arisen in Gary, usually with the announced purpose of the city officials to end the racket for good. Well why not end it now? Let the council pass an ordinance forbidding the showing of carnivals in the city. Sure they can show outside. But we can come to that one when that problem arises."

The subject of restricting traveling carnivals, which stop in different towns annually and affect attendance at theatres to a considerable degree, has been treated in these columns several times. In most cases, these carnivals are permitted to operate within the limits of a town for a nominal license fee and, through low-class side-shows and different gambling devices, they take thousands of dollars out of the town. Yet the small license fee paid by the carnival's operators is hardly enough to reimburse the town for the police and fire protection provided during the carnival's stay, let alone the expense of handling criminal violations bred by the carnival's operations.

Those who suffer most from the invasion of traveling carnivals are the town's legitimate merchants and businessmen, who have thousands of dollars invested in different enterprises, and who help in a large measure to support the town through their payment of different taxes and license fees.

Insofar as the exhibitor is concerned, a traveling carnival is undesirable competition, for, as a general rule, the carnival's operators try to pitch their tents at a spot that is not too distant from the main business center.

Exhibitors, in cooperation with the businessmen in their locality, should try to promote newspaper editorials such as the one quoted above. And if they cannot induce their City Council to outlaw the carnivals, they would do well to seek passage of an ordinance that would put carnival license fees on a daily basis and at a rate that would be high enough to make an extended stay unprofitable. The strongest argument that can be advanced to induce the City Council to make the carnival license fees discouraging is that the police and fire protection for such shows are costly to the city.

This paper has on file the text of an ordinance, fashioned along the aforementioned lines, which comes from a town of about 15,000 population. It will be made available to interested subscribers upon request.

MORE ON "THE ROBE" GROSSES

Normally, this paper does not treat with box-office grosses, but it makes an exception in the case of "The Robe," 20th Century-Fox's first CinemaScope production, because of its importance to the future of the industry.

In its second week at the Roxy Theatre in New York, the picture rolled up another record-breaking gross, garnering a total of $261,141, thus setting an unprecedented two-week gross of $578,427. This record pace is being matched throughout the country, with new all-time box-office marks being set in each of the nine cities where the picture has thus far opened. In Los Angeles, for example, the Grauman Chinese Theatre grossed more than $61,000 in the first five days of the picture's engagement, more than doubling the theatre's previous high gross for a similar period. In Philadelphia, the picture set an all-time record at the Fox Theatre with a gross of more than $56,000 for the first five days of its run, and a similar experience was enjoyed by the State-Lake Theatre in Chicago, where the gross reached $86,000 for the first six days, almost doubling the previous high record.

There are some in the industry who feel that the unusual combination of a famed story like "The Robe" and the novelty of CinemaScope, though successful, does not provide a true gauge of CinemaScope's worth, and that the reaction to more typical Hollywood pictures such as "How To Marry A Millionaire" will provide the industry with a clearer idea of the system's value. By the time "The Robe" becomes available to the great majority of exhibitors, one or two more CinemaScope productions will have been launched and their grossing records will soon indicate whether or not it will pay them to install the necessary equipment. HARRISON'S REPORTS predicts that it will.

SOUND ADVICE

Bob Wile, who has been doing an outstanding job ever since he took over as Executive Secretary of the Independent Theatre Owners of Ohio, offers some sound advice to both distribution and exhibition in regard to the poor attendance at trade screenings. Here is what he had to say in his current organizational bulletin:

"An exhibitor used to attend a screening to see whether he wanted to buy the picture or not, what days of the week to play it, etc. With the current shortage of pictures, these items are still important but another purpose in attending screenings comes to mind.

"This is the merchandise you are selling to your public. How can you talk about it intelligently, either orally or in a newspaper ad or story without seeing this merchandise yourself? The circuit managers who attend screenings do so with only one idea in mind — how to sell the picture to the public.

"The exhibitor is not alone to blame for his failure to keep this in mind. The distributor is at fault in another way. At each screening, a publicity representative from the home office or the branch should have talked to those present and given them concrete suggestions on how to sell this picture. Supposing the exhibitor did buy it flat? This would be a little evidence to show the exhibitor that the distributors wanted him to do business whether they profited or not.

"There is nothing our members can do about this but next time there is a series of screenings ask the branch manager to have a publicity man present to give the selling angles on the picture. You know you're going to play it; the question is how to get the public in to see it. That's not only your problem but in most cases the distributor's too."

"The Joe Louis Story" with Coley Wallace, Paul Stewart and James Edwards

(*United Artists, Sept.* 18; *time,* 88 *min.*)

The most appropriate comment that one may make on "The Joe Louis Story" is that it packs a powerful dramatic wallop and is sure to be enjoyed by all who see it. Told with much human interest and without the phony Hollywood touches that have marred other screen biographies, the picture is an authentic and touching account of Louis' fabulous rise to the heavyweight championship of the world to the time his fabulous fight career was ended by Rocky Marciano. It is a sincere tribute to a clean sportsman who won the respect and admiration of millions of people, and who was and still is a credit to his race and country. The surprise of the picture is Coley Wallace, a leading prizefighter himself, who portrays Louis. His resemblance to Louis both in facial features and physique is nothing short of remarkable. He acts very well, and his winning smile reflects a goodheartedness that ingratiates him with the audience. Through skillful editing, the fight scenes include actual shots of Louis' knockout victories over such fighters as Carnera, Baer, Braddock, Schmeling, Galento and others, as well as his own defeat by Marciano, the present heavyweight champion. Though one is aware of the outcome of these fights, one awaits excitedly the moment when Louis will down his opponent with a lethal blow. James Edwards, as Jack "Chappie" Blackburn; Hilda Simms, as Marva, his wife; and Paul Stewart, as a sportswriter, are among the others in the fine cast. The picture marks the debut of Stirling Silliphant, a former 20th Century-Fox publicist, as a producer and he deserves great credit for having come through with a production that is not only tasteful but also deeply appealing.

Covering two decades in Louis' life, the story picks him up in Detroit in his late teens, at which time a friend persuades him to take up boxing. He decides to make a career of the sport and, with his mother's approval, enters the Golden Gloves tournament and goes on to win the national title in his weight. He soon comes under the management of John Roxborough and Julian Black, and is trained by Blackburn. One sensational victory after another makes him a leading heavyweight contender and wins him a contract to fight under the auspices of promoter Mike Jacobs. Meanwhile he meets and falls in love with Marva Trotter (Miss Simms), and marries her. Knockouts over Primo Carnera and Max Baer put him in line for the championship. He becomes careless with money, makes a number of reckless investments, and even becomes somewhat cocky as he trains for a match with Schmeling, the former champion. Schmeling gives him a severe beating, knocking him out in the twelfth round. Sobered, Louis dedicates himself to getting a return match with Schmeling, particularly because of the Aryan supremacy myth preached by Hitler at the time. He eventually wins the championship from Braddock, and in 1938 savagely knocks out Schmeling in the first round of their return match. From then on he successfully defends his title against all comers, but the demands of his career affect his domestic happiness. Blackburn's death is a severe blow to him. With the advent of war, Louis enlists in the Army as a private, defends his title and gives the proceeds to Army and Navy relief. He then makes a world tour to box and make morale talks to millions of troops. Shortly after his return to civilian life, Louis finds himself in financial difficulties, and Marva divorces him. He continues to fight and finally retires as the undefeated champ after twice beating Jersey Joe Walcott. His efforts at a comeback are unsuccessful when he is beaten both by Ezzard Charles and Marciano. But even in defeat he retains the respect and admiration of his fellow-men.

It was produced by Stirling Silliphant, and directed by Robert Gordon, from an original screenplay by Robert Sylvester.

Fine for every one.

"The Veils of Bagdad" with Victor Mature and Mari Blanchard

(*Univ.-Int'l, November; time,* 82 *min.*)

Undiscriminating movie-goers may find a measure of entertainment in this unimaginative Technicolor costume melodrama, but those who are the least bit fussy about their screen fare will look upon it as 82 minutes of torture. The picture is no credit to Albert J. Cohen, the producer, who seems to have grown careless in the selection of the story material used in his last few Oriental melodramas. At the preview, the audience laughed deridingly in many spots, because of the obviousness of the action. Victor Mature seems to have done all he could to save the picture, but he did not succeed. The fine Technicolor photography is a definite asset, for the movie-goers like color, but they like also a good story:—

Under the avaricious rule of Leon Askin, the Pasha, and Guy Rolfe, his Grand Vizier, Bagdad becomes a threat to the unity of the Ottoman Empire. Mature, seeking to thwart the power-hungry despots, joins the palace guard and makes love to Virginia Field, Rolfe's wife. From her he learns about Askin's plot to buy the alliance of the hill warriors in a march against Instabul. Later, at a Bagdad tavern, Mature meets Mari Blanchard, a fiery dancer and daughter of the slain leader of the hill tribes, who had sworn vengeance on Bagdad's corrupt leaders. Still later, at a meeting with Ludwig Donath, head of the Empire's secret agents in Bagdad, Mature sets up plans to steal the palace gold and avert the oncoming war. Rolfe, taken to watch Mari dance, is smitten with her beauty and, in pursuing his amorous attentions, reveals himself as her father's murderer. Spying on the Pasha's men, Donath is taken prisoner and tortured for information concerning his compatriots. Mature fights his way into the dungeon to effect Donath's rescue, then leads his followers, including a group of giant wrestlers, in an attack against the palace guards. The guards are overwhelmed, Rolfe is killed and Askin surrenders his throne. Virginia is rewarded with a safe journey to Instabul, and Mature, with Mari in his arms, is declared the new Prince of Bagdad.

It was produced by Albert J. Cohen, and directed by George Sherman, from a story and screenplay by William R. Cox.

Harmless for family patronage.

"Donovan's Brain" with Lew Ayres, Nancy Davis and Gene Evans

(*United Artists, Sept.* 30; *time,* 83 *min.*)

As a production it is very good, for the direction and acting are first rate. But it is too gruesome to be classified as an entertainment, for the story deals with the efforts of the hero to keep alive the brain of a man who had died. The brain, which is kept pulsating in a glass vessel in plain view of the spectator, is a gruesome sight, and those with weak stomachs might be sickened by the sight. The story itself is completely fantastic, for it shows the hero making personal contact with the brain through thought transferance, with the result that the brain begins to dominate him to the extent that he takes on the personality and ruthless characteristics of the dead man. There is no comedy to relieve the tension. The photography is good:—

Lew Ayres, a doctor interested in research, is assisted in his desert laboratory by Nancy Davis, his wife, and Gene Evans, another doctor. When an airplane crashes near the laboratory, the sole survivor is a notorious multi-millionaire, who dies, despite Ayres' efforts to save him. Over the objections of Nancy and Evans, Ayres quickly decides to remove the dead man's brain and keep it alive. His efforts to keep the brain functioning are successful, and he then hits upon the idea of thought transfer as a means of making personal contact with the brain. He makes an intense study of the dead man's background, and then resorts to his thought-transfer idea. Ayres' personality soon takes on a marked change; he becomes cold and ruthless, and assumes the character of the dead man. He learns how to imitate the dead millionaire's signature and, through contact with the brain, learns of the dead man's shady dealings and of millions of dollars deposited in banks throughout the country under different names. He utilizes this information to withdraw the money and, when Treasury Department agents are assigned to check his source of income, he compels a shady political big-wig, who had accepted bribes from the dead millionaire, to use his influence to halt an income tax fraud investigation. Meanwhile Steve Brodie, an unscrupulous news photographer, had accidentally learned about the removal of the brain and uses the information to blackmail Ayres. To get rid of Brodie, Ayres sees to it that the photographer comes under the influence of the brain, which causes him to lose his life in an automobile accident. By this time Nancy and Evans become convinced that the brain was affecting Ayres' sanity, and they decide to destroy it. Ayres, warned by the brain, tries to stop them, but during their struggle nature takes a hand; lightning strikes the laboratory's power supply, and the resulting short circuit causes a fire that finishes the brain. Restored to normalcy, Ayres prepares to clear himself with the law by proving that the experiment was in the interest of medical progress.

Tom Gries produced it, and Felix Feist directed it from his own screenplay, based on the novel by Curt Siodmak.

Suitable for those who do not mind morbid films.

"So Big" with Jane Wyman, Sterling Hayden and Nancy Olson

(*Warner Bros., Oct. 31; time, 101 min.*)

Despite its length, this remake of Edna Ferber's prize-winning novel is only a fair drama. The story was first produced as a silent picture in 1925, and again as a talkie in 1932. The trouble with this third version is that it lacks unity of plot — it wanders all over the lot, and is packed with details which, for the most part, are tiresome. Another drawback is the fact that the spectator feels sympathy for the boy characters in the first half of the picture, but finds it difficult to transfer his affections to them in the second half, where they are shown as grown men. Still another weakness is the fact that the farm background in the first half of the picture is drab and dreary. No fault can be found with Jane Wyman's acting; she can always be depended upon to do her part right. There is some human interest here and there, and some mild comedy, but with a better script the picture might have been a powerful drama. The black-and-white photography is fair:—

While attending a fashionable girl's school in Chicago, Jane learns that her father had died, leaving her penniless. She obtains a teaching job in a Dutch farming community, but even in her drab surroundings she finds beauty everywhere. Richard Beymer, a sensitive 12-year-old boy becomes attached to Jane when she recognizes his musical talent and gives him piano lessons. At a church benefit, Jane meets Sterling Hayden, a rugged and handsome farmer, who falls for her at first sight. They marry and have a baby boy. By the time the child reaches the age of eight, Hayden becomes ill and dies. Jane decides to work the farm herself and horrifies the neighbors by taking her produce to the market, accompanied only by her little boy. The market traders refuse to deal with a woman, and Jane, desperate for money, tries to peddle her vegetables from house to house. In this way she meets Elisabeth Fraser, an old school chum, now a divorcee with two children. Elisabeth's wealthy father takes an interest in Jane and, under his encouragement, she builds the farm into a profitable enterprise. She feels proud when Steve Forrest, her now grown son graduates from college and obtains a job as a draftsman to follow his love for architectural designing. But Martha Hyer, Elisabeth's daughter, wants Steve to become a quick success and she persuades him to give up drafting for a better-paying promotional job. This move disappoints Jane. Steve meets and falls in love with Nancy Olson, a successful and beautiful artist, but he is unable to win her when she sees that his desire for financial success had overcome his love for designing. When Walter Coy, the now grown farm boy Jan had befriended in her school-teaching days, returns to Chicago as a great pianist, he is greeted joyously by Jane. Her greeting brings Steve to the realization that his mother saw in Walter the qualities that she had hoped to see in her son. He takes his mother in his arms, admits his mistake, and to her unbounded joy tells her that he is going back to designing.

Henry Blanke produced it, and Robert Wise directed it, from a screenplay by John Twist.

Family.

"Botany Bay" with Alan Ladd, James Mason and Patricia Medina

(*Paramount, November; time, 90 min.*)

The box-office returns on this Technicolor period adventure melodrama will depend on the popularity of the players, for the story is one of the worst ever produced on the Paramount lot. There is no excuse whatever for approving such a story. Alan Ladd does not seem to be a hero at all, for every time that he attempts to do something heroic he is thwarted by the villain, a sadistic sea captain portrayed by James Mason. There is considerable brutality throughout, including floggings and an extremely grim keel-hauling episode, in which Ladd and a comrade are hauled underneath water from one side of the ship to the other. The most distasteful episode is the death of a 12-year-old boy while in solitary confinement. In drama, death must be justified by the acts and character of the person who meets death. In this instance, however, there is no justification for the little fellow's death. It is manifest that it was put into the story to arouse the spectator's sympathy, but the only reaction is one of heartbreak. Ladd's role is not particularly sympathetic, for aside from his attempted escapes he does nothing to win the spectator's good will. The action has its exciting moments here and there, but on the whole it is rather monotonous. Patricia Medina is quite sexy as one of the convict women. The story takes place in 1787:—

By royal proclamation, a number of Newgate prisoners have their sentences commuted to transportation for life to Botany Bay, the new British settlement in New South Wales. Included among the convicts are Ladd, an American medical student unjustly accused of highway robbery, and Patricia, an ex-actress, who was guilty of stealing a necklace. Just before sailing Ladd learns that he had been granted a pardon, but Mason, the sadistic captain, refuses to delay the ship's departure to await the arrival of the pardon. Ladd makes an unsuccessful attempt to escape and is given twenty lashes. Mason's cruel action earns him the scorn of Patricia, but, because she was getting better treatment than the other women convicts, she plays up to the foolish Mason, although attracted to Ladd. Noel Drayton, the second mate, is abused by Mason and becomes friendly with Ladd. Both attempt another escape but are overtaken by Mason and punished by keel-hauling, which results in Drayton's death. Mason then embarks on a reign of savage behavior, flogging the men prisoners and shaving the heads of women convicts who riot. Meanwhile the 12-year-old son of a woman convict dies in solitary confinement, where he had been placed by Mason for a minor infraction. When the ship reaches Botany Bay, Sir Cedric Hardwicke, the humane Governor, seeks to give the prisoners a chance to rehabilitate themselves, but the vindictive Mason demands that Ladd be hanged for his attempted escapes. Desperate for freedom, Ladd and several other convicts attempt another escape but again are thwarted by Mason. A sudden attack by aborigines, however, results in Mason's death. Now free to escape, Ladd stays on to fight an outbreak of plague. His help in arresting the disease wins him his freedom, but he decides to settle down in the new colony and marry Patricia.

Joseph Sistrom produced it, and John Farrow directed it, from a screenplay by Jonathan Latimer, based on the novel by Charles Nordhoff and James Norman Hall.

Too brutal for children.

"Combat Squad" with John Ireland and Lon McCallister

(*Columbia, October; time, 72 min.*)

From the viewpoint of direction and acting, this program war melodrama is very good. But there is no story for a foundation; it merely follows a platoon of American soldiers through several encounters with the enemy in Korea, and what there is in the way of a plot concerns itself with the protection given to an inexperienced rookie by the platoon's leader until the rookie is given a chance to prove his worth. A number of the situations hold one in suspense, because of the fact that the G.I.'s, particularly the platoon leader, endanger their lives. The production work is creditable, and the photography clear:—

A withering fire pouring out of a cave held by the enemy pins down an American platoon on a hillside, and John Ireland, the platoon's leader, is ordered to blast out the enemy because the cave was needed as an observation post. Ireland requests that he be sent a flame-thrower, which is brought by Lon McCallister, a green recruit who did not know how to use it. Ireland straps the flame-thrower to his own back and leads a successful assault on the enemy. His mission completed, Ireland orders his men to set up camp and take a rest, but they no sooner relax than they receive orders to smash an enemy roadblock. McCallister almost ruins the attack because of his inexperience, and Ireland sends him to the rear. The youngster broods over Ireland's treatment of him, but changes his attitude when he realizes that the platoon leader sought to protect him from harm. Ireland is assigned to clean snipers out of a thicket and is ordered to take along several recruits so that they might receive their baptism of fire. McCallister goes along on the mission and sickens to the stomach when a sniper's bullet kills one of the G.I.'s. The several snipers are cleaned out one by one, with Ireland taking great risks to keep the recruits out of danger, but when he trips over a log and comes into the gunsight of the last sniper, McCallister, forgetting his own safety, rushes into the open and shoots down the sniper. Satisfied that McCallister had proved himself, Ireland assembles his men and returns to his base.

Jerry Thomas produced it, and Cy Roth directed it, from a story and screenplay by Wyott Ordung.

Unobjectionable for those who like war action.

"Torch Song" with Joan Crawford and Michael Wilding

(*MGM, October; time,* 89 *min.*)

A strong romantic drama, with some music, photographed in Technicolor. It should have a particular appeal for women, not only because of the story, but also because of the exquisite clothes worn by Joan Crawford throughout the proceedings. Miss Crawford has been in the movies for a long time, but she still is one of the screen's most attractive stars, and her figure may well be the envy of many of the younger actreses. Although the story lacks a true-to-life quality, it is an absorbing character study of a tempestuous and tyrannical Broadway musical star, who resorts to belligerence to cover up her loneliness, and who is brought to her senses by her love for a blind but self-sufficient pianist, who refuses to kowtow to her bullying ways. Miss Crawford has a somewhat unpleasant part as the temperamental actress, but her acting is fine and she manages to win one's sympathy at the finish, where she realizes her faults. Michael Wilding is excellent as the blind pianist. The production values are extremely lavish, and the color photography superb:—

Joan is furious when she reports for a rehearsal of her new Broadway musical and discovers that her pianist had left the show flat, and that he had been replaced by Wilding, intellectual and talented, but blind. When Wilding suggests some changes in the arrangements of her song numbers, Joan flies into a rage and compels Henry Morgan, the stage manager, to discharge him. Later, Wilding meets up with Joan in a restaurant and assures her that he bears no resentment for being discharged, but he tells her that her belligerent attitude is merely a defense against loneliness and fear. She scoffs at his opinions and retorts with bitter recriminations. But several days later she visits his apartment and asks him to resume his post. He agrees, against the advice of his friends, including Dorothy Patrick, who is in love with him. Back at the theatre, Joan once again is a tyrant to those around her, but her behavior towards Wilding is humane. With nothing to do on Sundays, Joan is bored to distraction and cannot even stand Marjorie Rambeau, her mother, and Nancy Gates, her sister, because of their unreasonable financial demands. She decides to give a cocktail party, primarily to have Wilding present, but it proves to be a bust when he fails to show up. She becomes completely distracted when, on the eve of the show's departure for a trial run in Philadelphia, she learns that Wilding is not going to accompany them. She telephones him and tries to persuade him to change his mind, but he remains adamant and, in a bitter quarrel, calls her a Gypsy Madonna who refused to live and let live. The odd label leads Joan to the discovery that Wilding, prior to his being blinded in the war, had been a drama critic and had referred to her as a "Gypsy Madonna" in his review of one of her first shows. She goes to his apartment where, in an emotional upset, he overturns tables and falls to the floor. He refuses her offer of aid, but, when she asks him to help her, he realizes that she had become a changed person and that they needed each other.

It was produced by Henry Berman and Sidney Franklin, Jr., and directed by Charles Walter, from a screenplay by John Michael Hayes and Jan Lustig, based on a story by I. A. R. Wylie.

Adults.

"Something Money Can't Buy" with Patricia Roc and Anthony Steel

(*Univ.-Int'l, October; time,* 83 *min.*)

A fairly entertaining British-made domestic comedy, centering around the rehabilitation problems faced by a young couple with two children when they return to civilian life in a London flat after living in comparatively lush surroundings provided them by the British government in occupied Germany, where the husband was an army officer. The story is lightweight and is rather drab and slow-moving in the first half, but it perks up in the second half, which has some nice touches of comedy. Its humor, however, is of a sort that will not be fully appreciated by American audiences. The direction and acting are competent:—

Assigned to the British Occupation Forces in Germany, after World War II, Anthony Steel, a Senior Officer, lives in conditions of considerable comfort with Patricia Roc, his wife, and their two children, When his tour of duty ends, Steel and his family return to London to face the future in a spirit of bold adventure. But life in a dreary London flat, coupled with rationing, fuel shortages and Steel's frustration with his low-paying public service job, leads to differences that become the basis of serious quarrels between him and Patricia. He finally quits his job and, with no specific plan in mind, sets out to seek his fortune. Not to be outdone, Patricia parks the children with her parents and, with the aid of Diane Hart, a friend, starts a small scale employment agency. The two girls also discover a profitable sideline — acting as hostesses and dancing partners for lonely Americans. In the meantime Steel meets up with A. E. Matthews, a wealthy nobleman who takes a liking to him and who agrees to finance a mobile restaurant idea thought up by Steel. Aided by two former Army buddies, Steel develops the roving restaurant into a mobile catering service that turns out to be a huge success. He comes home in triumph, only to learn that Patricia had become equally successful in her venture. Both develop a new respect for each other, but remain at odds over who will give up his or her career. True love wins out in the end when Patricia agrees to resume her duties as a wife and mother while Steel takes over the task of supporting the family.

It is a J. Arthur Rank Organization presentation, produced by Joseph Janni and directed by Pat Jackson, who wrote the story and screenplay in collaboration with James Lansdale.

Suitable family entertainment.

"The Living Desert"

(*Walt Disney, no rel. date set; time,* 69 *min.*)

If your patrons enjoyed Walt Disney's True-Life Adventure shorts, "The Living Desert," which is a feature-length True-Life Adventure, should give them complete satisfaction, for it is a rare and unique film entertainment that holds one fascinated from start to finish. Photographed in color, with prints by Technicolor, the picture was filmed in the Great American Desert, and the theme centers around the strange patterns of life and the death struggles evolved by nature for the plants, insects, birds and animals that live in the desolate, sun-baked wasteland. It is an incredible pageant of bizarre and beautiful creatures that is at once spectacular, informative and highly entertaining in its depiction of the survival of the fittest in desert wildlife.

Touching on the life and adventures of an amazing variety of creatures, the film's major episodes show the coatis stealing the vulture's eggs; the peccaries, a species of wild pigs, chasing a bobcat up a giant cactus; the manner in which a rattlesnake stalks a mouse only to meet a tarantula in a standoff battle; a hawk catching bats in mid-air; a mother kangaroo rat rescuing her young from a pursuing king snake; a hawk winning a fight-to-the-death battle with a rattlesnake; the struggle between two plodding male turtles for the favor of a female; and the duel between a wasp and a tarantula, a David and Goliath contest that ends with the tiny wasp emerging victorious. All these and much more have been caught by the camera in wondrous fashion. Not all of it, however, is grim, for their is considerable natural comedy in the antics of some of the creatures. A highly amusing sequence is where the roundtail ground squirrels have a series of adventures with a roadrunner, a skunk, a Gila Monster and a tortoise. But the real comedy highlight is the giddy courtship dance of a pair of scorpions in the moonlight, set to the music of a square dance as they hold claws in primitive affection. It is an hilarious sequence, made so by the clever editing and the words of the square dance music. As a matter of fact, the wonderful background music throughout, coupled with the appropriate narration, adds much to the entertainment values. Not the least of the film's many highlights is the floral time-lapse photography, the magic of which permits the spectator to watch spectacular desert wild flowers come into bloom.

The script for this Walt Disney production was written and directed by James Algar. Ben Sharpsteen is credited as associate producer.

It is a picture that should be seen by all, young and old alike.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, *N. Y.*)

1952-53

3101 The Maze—Hurst-Carlson (3-D)...July 26
5325 Topeka—Elliott...Aug. 9
5307 Affair in Monte Carlo—Todd-Oberon...Aug. 23
5320 Clipped Wings—Bowery Boys...Aug. 30
5204 Rose Bowl Story—(reissue)...Sept. 6
5317 Mexican Manhunt—Brent-Sharpe...Sept. 13
5334 The Fighting Lawman—Wayne Morris (*formerly "The Fighting Marshal"*)...Sept. 20
5327 Hot News—Clements-Henry...Oct. 11
5321 Private Eyes—Bowery Boys...Dec. 6
5335 Texas Badman—Wayne Morris...Dec. 20

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5403 Royal African Rifles—Hayward-Hurst...Sept. 27
5422 Vigilantes Terror—Elliott (70 m.)...Nov. 15
5407 Jennifer—Lupino-Duff...Oct. 25
5406 Jack Slade—Stevens-Malone...Nov. 8
5402 Fighter Attack—Hayden-Page...Nov. 29
Dragonfly Squadron—Hodiak-Britton...Dec. 27

Columbia Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

1952-53

533 Let's Do It Again—Wyman-Milland...July
535 The Last Posse—Crawford-Derek...July
549 Flame of Calcutta—Darcel-Knowles...July
575 Pack Train—Autry (57 min.)...July
576 Saginaw Trail—Gene Autry (56 m.)...Sept.
545 Salome—Hayworth-Granger...Special

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

607 Mission Over Korea—Hodiak-Totter...Aug.
604 The 5,000 Fingers of Dr. T—Hayes-Healy...Aug.
606 Cruisin' Down the River—Haymes-Totter...Aug.
608 Valley of Head Hunters—Weissmuller...Aug.
605 The Stranger Wore a Gun—(3D) Scott-Trevor...Aug.
616 From Here to Eternity—all-star cast...Sept.
609 China Venture—O'Brien-Sullivan...Sept.
610 Conquest of Cochise—Hodiak-Page...Sept.
611 Sky Commando—Duryea-Gifford...Sept.
614 The Untamed Breed—Tufts-Britton...Sept.
615 The Big Heat—Ford-Grahame...Oct.
612 Slaves of Babylon—Conte-Christian...Oct.
613 Combat Squad—Ireland-McCallister...Oct.

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

1952-53

5221 Great Jesse James Raid—Parker-Payton...July 17
5225 Sins of Jezebel—Paulette Goddard...Sept. 25
5222 The Fighting Men—Special cast...Oct. 9

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5307 Bandit Island—3D Featurette...July 17
5301 Spaceways—Duff-Bartok...Aug. 7
5315 Project Moon Base—Martell-Ford...Sept. 4
5303 Norman Conquest—Conway-Bartok...Sept. 11
5316 Shadow Man—Cesar Romero...Sept. 18
5313 The Iron Mask—reissue...Sept. 18
5314 Mr. Robinson Crusoe—reissuc...Sept. 25
5225 Sins of Jezebel—Goddard-Nader...Oct.
5306 Undercover Agent—English-made...Oct. 2
5302 The Man from Cairo—George Raft...Oct. 16

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, *N. Y.*)

1952-53

336 Scandal at Scourie—Pidgeon-Garson...June
338 Story of 3 Loves—all-star cast...June
335 Dream Wife—Kerr-Grant...June
339 Trader Horn—reissue...June
340 Sequoia—reissue...June
342 Lili—Caron-Ferrer...July
341 Dangerous When Wet—Williams-Lamas...July
344 Main Street to Broadway—all-star cast...July
343 Ride, Vaquero—Taylor-Gardner...July
348 Latin Lovers—Turner-Montalban...Aug.
346 Affairs of Dobie Gillis—Reynolds-Van...Aug.
347 The Big Leaguer—Robinson-Vera Ellen...Aug.
345 The Bandwagon—Astaire-Charisse...Aug.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

401 Half a Hero—Skelton-Hagen...Sept.
402 Terror on a Train—Ford-Vernon...Sept.
403 The Actress—Tracy-Simmons-Wright...Sept.
404 Mogambo—Gable-Gardner-Kelly...Oct.
405 Torch Song—Crawford-Wilding...Oct.
406 Take the High Ground—Widmark-Stewart...Oct.
407 All the Brothers Were Valiant—Taylor-Granger-Blyth...Nov.
408 Kiss Me Kate—Grayson-Keel...Nov.
409 Escape from Fort Brave—Holden-Parker...Dec.
410 Easy to Love—Williams-Martin-Johnson...Dec.
Give a Girl a Break—The Champions-Reynolds...not set
The Great Diamond Robbery—Skelton...not set

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

1952-53

5222 Sacred Stiff—Martin & Lewis June
5220 Jamaica Run—Milland-Dahl June
5223 Houdini—Leigh-Curtis July
5224 Stalag 17—William Holden July
5225 Shane—Ladd-Arthur-Heflin Aug.
5227 Arrowhead—Heston-Sinclair Aug.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5301 Roman Holiday—Peck-Hepburn Sept.
5302 The Caddy—Martin & Lewis Sept.
5303 War of the Worlds—Barry-Robinson Oct.
5304 Little Boy Lost—Bing Crosby Oct.
5305 Those Redheads from Seattle (3D)—
Fleming-Mitchell Oct.
5306 Flight to Tangier (3D)—Fontaine-Palance.... Nov.
5307 Botany Bay—Ladd-Medina Nov.
5308 Cease Fire (3D)—Documentary Nov.
5309 Here Comes the Girls—Hope-Clooney Dec.
Forever Female—Rogers-Holden-Douglas not set

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)

1952-53

323 Affair With a Stranger—Simmons-Mature..... June
324 Tarzan and the She-Devil—Lex Barker..... June
322 Night Without Stars—Farrar-Gray July

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

401 Second Chance—Mitchum-Darnell (3D) July
403 The Sea Around Us—Documentary July
481 Mighty Joe Young—reissue July
482 Isle of the Dead—reissue July
402 Devil's Canyon—Robertson-Mayo (3D) Aug.
491 Sword and the Rose—Todd-Johns Aug.
483 Stage Door—reissue Aug.
484 Without Reservations—reissue Aug.
485 Top Hat—reissue Sept.
486 Suspicion—reissue Sept.
404 Marry Me Again—Wilson-Cummings Sept.
She Had to Say Yes—Mitchum-Simmons Sept.
461 Decameron Nights—British-made Oct.
488 Out of the Past—reissue Oct.
487 Follow the Fleet—reissue Oct.
Son of Sinbad—Robertson-Forrest Nov.
Appointment in Honduras—Sheridan-Ford
(*formerly "Jungle Fury"*) Oct.

Republic Features

(1740 *Broadway, New York* 19, N. Y.)

5210 Sweethearts on Parade—Middleton-Norman.. July 15
5232 Down Laredo Way—Allen (54 m.) Aug. 8
5211 Champ for a Day—Nicol-Totter Aug. 15
5243 Bandits of the West—Lane (54 m.) Aug. 18
5244 El Paso Stampede—Lane (54 m.) Sept. 8
5212 Trent's Last Case—
Wilding-Welles-Lockwood Sept. 22
5233 Shadows of Tombstone—Allen (54 m.) ... Sept. 28
Sea of Lost Ships—Derek-Hendrix Oct. 15
Flight Nurse—Leslie-Tucker Nov.

Twentieth Century-Fox Features

(444 W. 56*th St., New York* 19, N. Y.)

321 Powder River—Calhoun-Calvet June
322 Pickup on South Street—Widmark-Peters June
355 Roadhouse—reissue July
354 Kiss of Death—reissue July
324 White Witch Doctor—Hayward-Mitchum July
323 The Glory Brigade—Mature July
325 The Kid from Left Field—Dailey-Bancroft July
307 The Farmer Takes a Wife—Grable-Robertson ... July
330 Dangerous Crossing—Crain-Rennie July
329 Inferno—Ryan-Lundigan-Fleming (3D) Aug.
326 Gentlemen Prefer Blondes—Monroe-Russell Aug.
327 Sailor of the King—Hunter-Rennie Aug.
328 City of Bad Men—Young-Powers Sept.
332 Blueprint for Murder—Cotten-Peters Sept.
356 Broken Arrow—reissue Sept.
357 I Was a Male War Bride—reissue Sept.
331 Mr. Scoutmaster—Webb-Dee Sept.
334 Vicki—Crain-Peters-Adams Oct.
333 Thy Neighbor's Wife—Haas-Moore..... Oct.

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

Return to Paradise—Cooper-Haynes July 10
Fort Algiers—De Carlo-Thompson July 15
The Moon is Blue—Holden-Niven-McNamara..... July 17
My Heart Goes Crazy—Field-Gynt July 22
Gun Belt—Montgomery-Hunter-Westcott July 24
No Escape—Lew Ayres July 30
Vice Squad—Robinson-Goddard July 31
Melba—Patrice Munsel Aug. 7
Captain Scarlett—Greene-Amar Aug. 12
I, the Jury—Elliott-Castle Aug. 14
The Gay Adventure—Aumont-Meredith Aug. 21
War Paint—Stack-Taylor Aug. 28
Sabre Jet—Stack-Gray-Arlen Sept. 4
99 River Street—Payne-Keyes Sept. 11
The Joe Louis Story—Stewart-Edwards Sept. 18
The Fake—O'Keefe-Gray Sept. 25
Donovan's Brain—Evans-Davis Sept. 30
Man in Hiding—Henreid-Maxwell Oct. 2
The Steel Lady—Cameron-Hunter Oct. 9
Dragon's Gold—Archer-Brooke Oct. 16
The Village—Swiss-made Oct. 23
Crossed Swords—Flynn-Lollobrigida Oct. 30

Universal-International Features

(445 *Park Ave., New York* 22, N. Y.)

1952-53

324 Francis Covers the Big Town—O'Connor July
325 All I Desire—Stanwyck-Carlson July
326 The Great Sioux Uprising—
Chandler-Domergue-Bettger July
The Cruel Sea—British-made Aug.
327 Thunder Bay—Stewart-Dru-Duryea Aug.
329 Abbott & Costello Meet Dr. Jekyll and Mr. Hyde—
with Boris Karloff Aug.
328 The Man from Alamo—Ford-Adams Aug.
386 Desperate Moment—English-made Aug.
330 Wings of the Hawk—Heflin-Adams (3D) Sept.
331 Stand at Apache River—McNally-Adams Sept.
332 The Golden Blade—Hudson-Laurie Sept.
336 Wings of the Hawk (2D)—Heflin-Adams Sept.
333 The All-American—Curtis-Nelson Oct.
334 East of Sumatra—Chandler-Maxwell Oct.
387 The Titfield Thunderbolt—British-made Oct.
388 The Gentle Gunman—British-made Oct.
389 Something Money Can't Buy—British-made Oct.
335 It Came from Outer Space (2D)—
Carlson-Rush Nov.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

401 The Glass Web (3D)—Robinson-Forsythe Nov.
402 The Glass Web (2D)—Robinson-Forsythe Nov.
403 Back to God's Country—Hudson-Cochran Nov.
404 Veils of Bagdad—Mature-Blanchard Nov.
405 Tumbleweed—Murphy-Nelson Dec.
406 Walking My Baby Back Home—O'Connor-Leigh. Dec.
Forbidden—Curtis-Dru-Bettger not set

Warner Bros. Features

(321 W. 44*th St., New York* 18, N. Y.)

221 The Beast of 20,000 Fathoms—
Christian-Raymond June 13
222 South Sea Woman—Lancaster-Mayo June 27
223 The Charge at Feather River—
Madison-Lovejoy (3D) July 11
225 Master of Ballantrae—Flynn-Campbell Aug. 1
226 So This is Love—Grayson-Abel Aug. 15
224 Plunder of the Sun—Ford-Lynn-Medina Aug. 29

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

301 Island in the Sky—Wayne-Nolan Sept. 5
303 The Moonlighter—Stanwyck-MacMurray ... Sept. 19
304 The Beggar's Opera—Olivier-Holloway Sept. 26
305 A Lion is in the Streets—Cagney Oct. 3
306 Blowing Wild—Cooper-Stanwyck Oct. 17
307 So Big—Wyman-Hayden Oct. 31
309 Key Largo—reissue Nov. 7
310 Treasure of Sierra Madre—reissue Nov. 7

SHORT SUBJECT RELEASE SCHEDULE

1952-53

Columbia—One Reel

5809 Dude Ranch Sports—Sports (9½ m.) July 23
5704 Magoo's Masterpiece—Mr. Magoo (7 m.) ...July 30
5653 Greyhound Capers—
Animal Cavalcade (8½ m.) July 30
5615 The Rocky Road to Ruin—
Favorite (reissue) (7 m.) Aug. 6
5654 The Three Big Bears—
Animal Cavalcade (8 m.) Aug. 27
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

6601 Carnival Courage—
Favorite (reissue) (7 m.) Sept. 3
6551 Candid Microphone No. 1 (9½ m.) Sept. 10
6851 Hollywood Stuntmen—
Screen Snapshots (10½ m.) Sept. 17
6801 Assault and Mat-tery—Sports (10 m.) Sept. 24
6951 George Towne & Orch.—
Thrills of Music (reissue) (10 m.) Sept. 24
6602 Fiesta Time—Favorite (reissue) (7½ m.) ...Oct. 8
6802 Hockey Thrills and Spills—Sports (9½ m.).Oct. 15
6852 Hollywood Laugh Parade—Screen Snapshots.Oct. 22

Columbia—Two Reels

1952-53

5180 The Great Adventures of Capt. Kidd—
serial (15 ep.) Sept. 17
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

6440 Pardon My Backfire (3D)—
Stooges (16 m.) Aug. 15
6401 Rip, Sew and Stitch—Stooges (17 m.) Sept. 3
6411 Oh, Say Can You Sue—Clyde (16 m.) Sept. 10
6421 Wife Decoy—Favorite (reissue) (17 m.) ..Sept. 17
6120 The Great Adventures of Cap. Kidd—
Serial (15 ep.) Sept. 17
6509 A Unicorn in the Garden—
UPA Cartoon (7 m.) Sept. 24
6431 Half Shot at Sunrise—
Comedy (reissue) (16 m.) Oct. 15
6422 Silly Billy—Favorite (reissue) (18 m.) Oct. 22
6412 A Hunting They Did Go—Quillan-Vernon ..Oct. 29
6510 The Tell Tale Heart—
UPA Cartoon (8 m.) Special release

Metro-Goldwyn-Mayer—One Reel

1952-53

R-423 Nostradamus and the Queen—
Prophecies of Nostradamus (10 m.) Aug. 29
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

W-531 Just Ducky—Cartoon (7 m.) Sept. 5
S-551 It Would Serve 'Em Right—
Pete Smith (10 m.) Sept. 12
W-532 Half Pint Palomino—Cartoon (7 m.) Sept. 26
W-561 Swingshift Cinderella—
Cartoon (reissue) (8 m.) Oct. 3
S-552 This Is a Living?—Pete Smith (9 m.) Oct. 10
W-533 Two Little Indians—Cartoon (7 m.) Oct. 17
W-562 Springtime for Thomas—
Cartoon (reissue) (8 m.) Nov. 7
S-553 Landlording It—Pete Smith (9 m.) Nov. 7
W-534 Life with Tom—Cartoon (8 m.) Nov. 21
W-563 The Bear that Couldn't Sleep—
Cartoon (reissue) (9 m.) Dec. 5
S-554 Things We Can Do Without—
Pete Smith (9 m.) Dec. 5
S-555 Film Antics—Pete Smith (8 m.) Jan. 2

Paramount—One Reel

1952-53

K12-6 Hurricane Hunters—Pacemaker (10 m.) .Aug. 7
R12-12 Collegiate Circuit Champs—
Sportlight (9 m.) Aug. 14
E12-8 Fireman's Brawl—Popeye (6 m.) Aug. 21
B12-6 Little Boo Peep—Casper (7 m.) Aug. 28
H12-4 Drinks on the Mouse—
Herman & Katnip (7 m.) Aug. 28
(*End of 1952-53 Season*)

Beginning of 1953-54 Season

S-13-1 The Wee Men—
Cartoon (reissue) (10 m.) Oct. 2
S13-2 The Enchanted Square—
Cartoon (reissue) (10 m.) Oct. 2
S13-3 Cheese Burglar—Cartoon (reissue)(7 m.).Oct. 2
S13-4 The Stupidstitious Cat—
Cartoon (reissue) (7 m.) Oct. 2
S13-4 Much Ado About Mutton—
Cartoon (reissue) (8 m.) Oct. 2
S13-6 Naughty But Mice—
Cartoon (reissue) (7 m.) Oct. 2
A13-1 Tuna—Champion (reissue) (9 m.) Oct. 2
A13-2 Timber Athletes—
Headliner (reissue) (9 m.) Oct. 2
A13-3 Try and Catch Me—
Headliner (reissue) (9 m.) Oct. 2
A13-4 Who's Who in Animal Land—
Headliner (reissue) (10 m.) Oct. 2
A13-5 Bundle from Brazil—
Headliner (reissue) (10 m.) Oct. 2
A13-6 Broncs and Brands—
Headliner (reissue) (9 m.) Oct. 2
E13-1 The Ace of Spades (3D)—Popeye (7 m.).Oct. 2
K13-1 The Spirit of Seventy—Pacemaker (9 m.).Oct. 2
R13-1 Rocky Mountain River Thrills—
Sportlight (9 m.) Oct. 2
M13-1 Rowdy Racoons—Topper (10 m.) Oct. 2
E13-2 Shaving Muggs—Popeye Oct. 9
B13-1 Do or Diet—Casper Oct. 16

RKO—One Reel

44601 Melody (3D)—Special (10 m.) June 12
44701 Melody (2D)—Special(10 m.) June 12
44801 Mickey's Birthday Party—
Mickey Mouse (reissue) (8 m.) Aug. 14
44802 The Pointer—
Mickey Mouse (reissue) (8 m.) Aug. 21
44803 Tiger Trouble—
Mickey Mouse (reissue) (7 m.) Aug. 28
44804 The Nifty Nineties—
Mickey Mouse (reissue) (7 m.) Sept. 4
44301 Ben Hogan—Sportscope (8 m.) Sept. 4
44805 Mr. Mouse Takes a Trip—
Mickey Mouse (reissue) (8 m.) Sept. 11
44806 The Whalers—
Mickey Mouse (reissue) (8 m.) Sept. 18
44401 Motor Rhythm (3D)—Special (8 m.) Sept. 18
44501 Motor Rhythm (2D)—Special (8 m.) Sept. 18
44201 Running the Red Blockade—Screenliner ..Sept. 18
44302 Bat Boy—Sportscope (8 m.) Oct. 2
44101 Football (Now and Then)—Disney (7 m.).Oct. 2
44202 Herring Hunt—Screenliner Oct. 16
44102 Rugged Bear—Disney (6 m.) Oct. 23
44303 Best in Show—Sportscope Oct. 30

RKO—Two Reels

43201 My Pal—My Pal (reissue) (22 min.) Aug. 7
43501 Unlucky Dog—
Edgar Kennedy (reissue) (15 m.) Aug. 7
43702 He Forgot to Remember—
Errol (reissue) (17 m.) Aug. 14
43301 Prowlers of the Everglades—
Special (32 m.) Aug. 14
43001 Holiday Island—Special (15 m.) Aug. 14
43401 A Western Welcome—
Ray Whitley (reissue) (18 m.) Aug. 21
43502 Trouble or Nothing—
Ed. Kennedy (reissue) (18 m.) Aug. 21
43703 Birthday Blues—Errol (reissue) (17 m.) ..Aug. 28
43503 Wall Street Blues—
Ed. Kennedy (reissue) (17 m.) Sept. 4
43202 Pal's Adventure—
My Pal (reissue) (20 m.) Sept. 4
43704 Let's Go Stepping—Errol (reissue) (18 m.) Sept. 11
43402 Rhythm Wranglers—
Ray Whitley (reissue) (19 m.) Sept. 18
43504 Motor Maniacs—
Ed. Kennedy (reissue) (18 m.) Sept. 18
43705 It Shouldn't Happen to a Dog—
Leon Errol (reissue) (18 m.) Sept. 25
43505 Do or Diet—Ed. Kennedy (reissue) (18 m.) Oct. 2
43101 Shark Killers—Special (15 m.) Oct. 2
43706 Maid Trouble—Errol (reissue) (18 m.) ...Oct. 9
43506 Heading for Trouble—
Ed. Kennedy (reissue) (18 m.) Oct. 16

Republic—One Reel

9223 Germany—This World of Ours (9 m.) Aug. 1
9224 Japan—This World of Ours (9 m.) Oct. 1

Republic—Two Reels

1952-53

5279 Captives of the Zero Hour—
Commando Cody (30 m.) Aug. 7

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5381 Canadian Mountics vs. Atomic Invaders—
serial (12 ep.) July
Return of Capt. America—Serial (15 ep.)
(reissue of "Capt. America") Oct. 1

Twentieth Century-Fox—One Reel

6303 Kamikaze—See It Happen (10 m.) July
9382 Grunter and Groaner—
Lew Lehr (reissue) (10 m.) July
3303 Morning Light—Sports (9 m.) July
5315 Friday the 13th (Little Roquefort)—
Terrytoon (7 m.) July
5316 When Mousehood Was in Flower
(Mighty Mouse)—Terrytoon (7 m.) July
5317 Open House (Terry Bears)—Terry. (7 m.) ...Aug.
5318 Bargain Daze (Talk. Magpies)—Terry. (7 m.) .Aug.
5319 Sparky, The Firefly (Aesop's Fables)—
Terrytoon (7 m.) Sept.
5320 Mouse Menace (Little Roquefort)—
Terry. (7 m.) Sept.
5321 The Reluctant Pup (Terry Bears)—
Terry. (7 m.) Oct.
5322 How to Keep Cool (Dimwit)—Terry. (7 m.) ..Oct.
5323 The Timid Scarecrow (Dinky)—Terry. (7 m.) .Nov.
5324 Log Rollers (Heckle & Jeckle)—Terry. (7 m.) .Nov.
5325 Spare the Rod (Mighty Mouse)—Terry. (7 m.) Dec.
5326 Growing Pains (Terry Bears)—Terry. (7 m.) .Dec.

Universal—One Reel

8328 Wrestling Wrecks—Cartune (6 m.) July 26
8383 Calypso Carnival—Color Parade (10 m.) ...Aug. 10
8329 Maw and Paw—Cartune (6 m.) Aug. 10
8330 Belle Boys—Cartune (6 m.) Sept. 14
8346 Behind the Wall—Variety View (9 m.) ..Sept. 21
8345 Bolivar Bonanza—Variety View (9 m.) ...Sept. 27
8347 Rip Van Winkle Returns—
Varicty View (9 m.) Oct. 5
8348 Fun for All—Variety View (9 m.) Oct. 19

Universal—Two Reels

8308 Surprising Suzie—Musical (15 m.) July 30
8371 The Lumber States—
Earth and its People (21 m.) Aug. 10
8101 Hypnotic Kick (3D)—Musical (6 m.) Aug. 26
8331 Hypnotic Kick (2D)—Musical (6 m.) Aug. 26
8311 Nat King Cole & Russ Morgan & His Orch.
(2D)—Musical (18 m.) Aug. 26
8372 Mountain Farmer—
Earth and its Pcople (20 m.) Sept. 3
8373 Adobe Village—
Earth and its People (19 m.) Oct. 5
8309 Camp Jamboree—Musical (15 m.) Oct. 8

Vitaphone—One Reel

1952-53

9312 Sniffles Takes a Trip—
Hit Parade (reissue) (7 m.) Aug. 1
9406 So You Love Your Dog—
Joe McDoakes (10 m.) Aug. 1
9730 Bully for Bugs—Bugs Bunny (7 m.) Aug. 8
9607 The Spirit of West Point—Novelty (10 m.) .Aug. 8
9510 A Danish Sport Delight—
Sports Parade (10 m.) Aug. 15
9721 Plop Goes the Weasel—Looney Tune (7 m.) .Aug. 22
9806 Spade Cooley Band—
Melody Master (10 m.) Aug. 22
9722 Cat-Tails for Two—Merrie Melody (7 m.) .Aug. 29
9313 Wacky Wild Life—
Hit Parade (reissue) (7 m.) Aug. 29

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

1701 A Street Cat Named Sylvester—
Merrie Melody (7 m.) Sept. 5
1601 Hit 'im Again—Variety Sept. 5
1301 Old Glory—Hit Parade (reissue) (7 m.) ..Sept. 12
1501 Royal Mounties—Sports Parade (10m.) ...Sept. 19
1702 Zipping Along—Merrie Melody (7 m.) ...Sept. 19
1723 Duck, Rabbit, Duck!—Bugs Bunny (7 m.) ..Oct. 3
1801 Desi Arnaz & Band—Melody Master (10 m.) Oct. 3
1302 Walky Talky Hawky—
Hit Parade (reissue) (7 m.) Oct. 17
1703 Easy Peckin's—Merrie Melody (7 m.) Oct. 17
1502 Sea Sports of Tahiti—
Sports Parade (10 m.) Oct. 24
1602 Say It With Spills—Variety Oct. 24
1401 So You Think You Can't Sleep—
Joe McDoakes (10 m.) Oct. 31
1704 Catty Cornered—Merrie Melody (7 m.) Oct. 31

Vitaphone—Two Reels

1952-53

9106 Looking at Life—Featurette (20 m.) July 18

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

1001 Gone Fishin'—Special Sept. 12
1101 Minstrel Days—Featurette Sept. 26
1002 Romance of Louisiana—Special Oct. 10

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

210 Wed. (E) ...Sept. 30
211 Mon. (O) Oct. 5
212 Wed. (E) ...Oct. 7
213 Mon. (O) Oct. 12
214 Wed. (E) ...Oct. 14
215 Mon. (O) Oct. 19
216 Wed. (E) ...Oct. 21
217 Mon. (O) Oct. 26
218 Wed. (E) ...Oct. 28
219 Mon. (O) ...Nov. 2
220 Wed. (E) ...Nov. 4
221 Mon. (O) ...Nov. 9
222 Wed. (E) ...Nov. 11
223 Mon. (O) ...Nov. 16
224 Wed. (E) ...Nov. 18

Paramount News

13 Wed. (O) Sept. 30
14 Sat. (E) Oct. 3
15 Wed. (O) Oct. 7
16 Sat. (E) Oct. 10
17 Wed. (O) Oct. 14
18 Sat. (E) Oct. 17
19 Wed. (O) Oct. 21
20 Sat. (E) Oct. 24
21 Wed. (O) Oct. 28
22 Sat. (E) Oct. 31
23 Wed. (O) ...Nov. 4
24 Sat. (E) Nov. 7
25 Wed. (O) ...Nov. 11
26 Sat. (E) Nov. 14
27 Wed. (O) ...Nov. 18

Warner Pathe News

15 Wed. (O) ...Sept. 30
16 Mon. (E) Oct. 5
17 Wed. (O) Oct. 7
18 Mon. (E) Oct. 12
19 Wed. (O) Oct. 14
20 Mon. (E) Oct. 19
21 Wed. (O) Oct. 21
22 Mon. (E) Oct. 26
23 Wed. (O) Oct. 28
24 Mon. (E) Nov. 2
25 Wed. (O) Nov. 4
26 Mon. (E) Nov. 9
27 Wed. (O) Nov. 11
28 Mon. (E) Nov. 16
29 Wed. (O) Nov. 18

Fox Movietone

81 Friday (O) ...Oct. 2
82 Tues. (E) Oct. 6
83 Friday (O) ...Oct. 9
84 Tues. (E) Oct. 13
85 Friday (O) ...Oct. 16
86 Tues. (E) Oct. 20
87 Friday (O) ...Oct. 23
88 Tues. (E) Oct. 27
89 Friday (O) ...Oct. 30
90 Tues. (E) Nov. 3
91 Friday (O) ...Nov. 6
92 Tues. (E) Nov. 10
93 Friday (O) ...Nov. 13
94 Tues. (E) Nov. 17

Universal News

504 Thurs. (E) ..Oct. 1
505 Tues. (O) ...Oct. 6
506 Thurs. (E) ..Oct. 8
507 Tues. (O) ...Oct. 13
508 Thurs. (E) ..Oct. 15
509 Tues. (O) ...Oct. 20
510 Thurs. (E) ..Oct. 22
511 Tues. (O) ...Oct. 27
512 Thurs. (E) ..Oct. 29
513 Tues. (O) ...Nov. 3
514 Thurs. (E) ..Nov. 5
515 Tues. (O) ...Nov. 10
516 Thurs. (E) ..Nov. 12
517 Tues. (O) ...Nov. 17

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Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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A PROVOCATIVE PROPOSAL

The first day of the National Allied annual convention, held in Boston on Monday, Tuesday and Wednesday of this week, started off with a loud bang when the delegates enthusiastically and unanimously voted to explore the feasibility of a proposal that the exhibitors, to assure their continuance in business and to put an end to distributor abuses, purchase sufficient stock in one or more major film companies as a means of gaining voting control. The proposal was advanced by Trueman T. Rembusch, the alert Indiana Allied leader, in a fiery keynote address, and endorsed from the floor by a number of the prominent organization leaders.

Rembusch asserted that ownership of as little as "10 per cent of any film company's stock by exhibitors, who will guarantee playdates at prices comparable to the going market, would secure the voting rights of sufficient shares of stock owned by a large investment houses to secure control of the company."

"The investment houses," continued Rembusch, "would turn over their voting rights because of the value inherent in guaranteed playdates. Banks would furnish production money because of the assets represented by guaranteed playdates once the film company's control was assured."

To show how the exhibitors could gain voting control of a company, Rembusch selected RKO as an example. He pointed out that exhibitor acquisition of 330,000 shares of RKO stock would give them 10 per cent of the company's outstanding common stock. He then estimated that, in a territory such as Indiana, where some 520 theatres are being served out of the Indianapolis exchange, the exhibitors would have to absorb 8,250 of the shares, which, at the current market price, would cost $25,781, or approximately $49 per theatre. He added that this example, if extended nationally, would hold close to his estimated investment per theatre.

"Picture-smart exhibitors," said Rembusch, "would be selected by exhibitor stockholders to the board of the producing company and immediately lay plans looking toward relieving to a great extent the shortage of product. Such a board could eliminate the non-productive personnel of the company in sales and production, replacing them with men of vision, place in effect incentive selling policies, and develop new media of effective advertising methods."

"There are many exhibitors," added Rembusch, "who will differ with me when I state that $49 a theatre is an insignificant sum to pay for establishing competition in the sale of pictures, assuring an adequate flow of pictures to theatres, plus the fact that exhibitors would then have a voice in production and with that voice a lot of low-grossing arty pictures made for the sole purpose of pointing towards Academy Awards would be eliminated. At first glance the thought that exhibition could enter production seems sheer fantasy, but I am assured by financial experts that it will work and if distribution won't change its ways, exhibition could achieve its goal of sufficient flow of good product and freedom from everlasting domination of the industry by distribution and production."

In line with the resolution adopted by the convention, Wilbur Snaper, National Allied's president, has appointed a committee, incluing Ben Marcus, of Milwaukee, Nathan Yamins, of Fall River, Mass., Rube Shor, of Cincinnati, Jack Kirsch, of Chicago, and himself to study Rembusch's proposal and report their recommendations to the Allied board.

Rembusch's proposal is indeed a novel and provocative one, and it has already created considerable discussion in exhibitor circles. Just what will come out of it remains to be seen.

SOME FRANK ANSWERS TO PERTINENT QUESTIONS ABOUT CINEMASCOPE

One of the oustanding highlights of this year's Allied convention was the appearance of Spyros P. Skouras, president of the 20th Century-Fox, who, after making an impassioned address on what his company hopes to accomplish for the industry as a whole with CinemaScope, voluntarily submitted himself to a series of questions to help clear up whatever misinformation exists about the system. Skouras was accompanied by William Gehring, 20th Century-Fox's assistant sales manager, who, like Skouras, fully and frankly answered all questions put to him.

In his talk, Skouras told the delegates of his company's herculean efforts to make CinemaScope a reality, a task that involved an investment of $10,000,000 for the development and manufacturing of the necessary equipment needed to launch the process on a world-wide basis in the shortest possible time. He stated that his company could have restricted CinemaScope to a relatively few theatres and could still make handsome profits, but such a policy, he added, would not be in keeping with the company's sincere desire to "help keep the exhibitor and the industry alive."

Mr. Skouras showed considerable concern for the small exhibitors, stating that the future of the business depends on their ability to remain in business. "If the small theatres vanish," he declared, "then the whole industry will vanish."

Skouras made it clear that, though CinemaScope is a success today, he is not claiming that it is "the answer to everything." He added that, if someone comes up with a better process, his company would welcome it, for it wants to stay in business and is not committed to any one system.

In the question and answer period, Skouras was asked if his company would make CinemaScope pictures available to the exhibitors in the standard 2-D form. He replied that it was technically possible to exhibit CinemaScope pictures in the regular way, but declared that his company won't permit it, because it would destroy the value of the process as a new form of entertainment. To prove that his company's policy is right, and to give doubting or skeptical exhibitors an opportunity to appraise for themselves the added values offered by a CinemaScope presentation, Skouras agreed to authorize the showing of "The Robe" in several theatres without Cinema-Scope equipment and without stereophonic sound.

In replying to other questions, Skouras, as well as Gehring, brought out the following information:

That very few theatres are not architecturally fit to accommodate CinemaScope, and that those few that do have architectural problems could make changes at a relatively small cost to themselves.

(Continued on back page)

"The Gentle Gunman" with John Mills

(*Univ.-Int'l, October; time,* 86 *min.*)

This British-made melodrama is well produced, directed and acted, but it is handicapped by a story that is rambling, somewhat inconclusive, and only mildly interesting. Set in 1941, it deals with the bitterness between the British and the outlawed Irish Republican Army, and centers around an I.R.A. saboteur who is regarded as a traitor by his colleagues, including his sweetheart and brother, when he objects to the use of violence to settle the English-Irish enmity. The action has its exciting incidents here and there, but on the whole the pace is too leisurely and and is lacking in appreciable tension and suspense. There is much philosophical talk on the futility of violence, and in this respect the film should prove interesting to the deep-thinking picture-goers, but the subject matter itself probably will have little appeal for the general run of American audiences:—

Sent to London to plant a time-bomb in a railroad station, John Mills, an I.R.A. leader, notices the suffering caused by the war with Germany and comes to the realization that unnecessary bloodshed will not achieve the freedom sought by his organization. He returns to Ireland, where his colleagues regard him as a traitor because of his change of attitude. Elizabeth Sellars, his sweetheart, feels different towards him, and so does Dick Bogarde, his brother. Robert Beatty, head of the organization, sends Bogarde to London to carry out the mission that Mills failed to fulfiill. The plot backfires, and Bogarde escapes back to Ireland, but Liam Redmond and Jack McGowran, two of his associates, are arrested. Bogarde now becomes Elizabeth's hero, and he, aided by her, eventually involves her younger brother in the organization's abortive scheme to rescue the two captured men when they are taken to jail in Belfast. Mills tries unsuccessfully to convince Bogarde and the others of their folly. Later, when Elizabeth's brother is killed, Mills, seeking to prevent a similar fate for Bogarde, executes a daring plan of his own and rescues Redmond and McGowran. Beatty is skeptical over Mills' claim that he had rescued the two men, and when they fail to show up at headquarters within a reasonable time he orders that Mills be executed. Just as the execution is about to take place, the rescued men show up, very drunk, with the police hard on their heels. Beatty and his men flee with the escaped prisoners, but Bogarde, now sick of violence, remains behind with Mills, while the misguided Elizabeth comes to the realization that she had lost the love of both men.

It is a J. Arthur Rank Organization presentation, produced and directed by Michael Relph and Basil Dearden, from a screenplay by Roger MacDougall.

Adults.

"The Titfield Thunderbolt" with an all-English cast

(*Univ.-Int'l, October, time,* 84 *min.*)

Photographed in Technicolor, this British-made comedy is an amusing bit of whimsy, the type that should garner many chuckles from better-class picture-goers who appreciate British humor and who patronize the art houses. The comedy is a bit forced at times, but on the whole it is a witty romp about a group of spirited townspeople who undertake to operate the town's antiquated railway link when it is abandoned by the Government as an unprofitable venture. The trials and tribulations of the amateur railway enthusiasts, coupled with the underhand tactics of the owners of a competing bus service, result in many laugh-provoking and somewhat exciting situations, including one pure slapstick sequence in which two intoxicated townsmen operate a locomotive through the town and countryside without benefit of tracks. The story itself is thin and absurd, but the handling is clever and the characterizations highly amusing:—

Consternation reigns in the town of Titfield when the Government announces the closing of the railroad and its replacement by a private bus service. When a group of townspeople discover that there is no official reason why they cannot run the railroad themselves. provided they possessed the 10,000 pounds vital to its continuation, they persuade Stanley Holloway, who had a weakness for drink, to finance the operation by promising to install a bar in the train so that he could have his first drink several hours prior to the opening of the local pub. Given one month to operate the railroad on trial, the townspeople begin operations with George Relph, the Vicar, as the engineer, and Hugh Griffith, a local ne'er-do-well as the fireman. All does not go smoothly, however, for the bus operators do everything possible to subvert the railway, such as ripping holes in the water tank and blocking the tracks with a steam roller. The townspeople manage to overcome the different acts of sabotage, but, on the eve of the Government inspector's visit, all seems lost when the train jumps the track and is wrecked, as a result of the bus operators' final bit of skulldruggery. Hope rises, however, when the Vicar recalls that the local museum held the railway's original 115-year-old locomotive, "The Titfield Thunderbolt," and he suggests that it be put back into service. The people work all night and manage to have the ancient engine ready by morning. The test run from Titfield to the town of Mallingford is marked by numerous mishaps, which are cleverly concealed from the inspector, and, despite several minor infractions noticed by him, he gives his approval to the operation, thus assuring the Titfieldians of the continuation of their battered but beloved railway.

It is a J. Arthur Rank presentation, produced by Michael Truman, and directed by Charles Crichton, from an original screenplay by T. E. B. Clarke.

Family.

"Crazylegs, All-American" with Elroy Hirsch, Lloyd Nolan and Joan Vohs

(*Hall Barlett, distribution not set; time,* 87 *min.*)

A good football picture, based on the colorful career of Elroy "Crazylegs" Hirsch, star end of the Los Angeles Rams and two-time All-American. The picture's greatest value lies in the fact that the thrilling scenes of the different plays are authentic; they were shot by the producers during the actual games in which Hirsch participated, and have been worked into the staged action with skill and intelligence. Hirsch, nicknamed "Crazylegs" because of his peculiar style of running, acts as if he were a born actor; he is modest and charming. The romance between him and Joan Vohs, as his wife, is pleasant. Miss Vohs, too, does excellent work; she has a charming personality and acts naturally. An added value is the fact that the players of the Los Angeles Rams appear in the picture. Because of the limited life of

*Distributed by Republic.

football films, it is to be hoped that the producer will make an early releasing arrangement so that the exhibitors may play it during the football season:—

Elroy, a green but fleet half-back on the Wasau, Wis., high school team, fulfills the expectations of Lloyd Nolan, the coach, by setting scoring records. His devotion to the game causes him to neglect Joan, his sweetheart, but their romance continues when he enrolls at the University of Wisconsin. He is named All-American during his first year on the varsity, and his peculiar running style wins him the nickname "Crazylegs." Transferring to the University of Michigan, site of the Marines' training program, Elroy again wins All-American honors and, in addition, wins Michigan letters in baseball, basketball and track. He barely has time to bid Joan goodbye when he is called to service by the Marines, but after serving in the Pacific Theatre he finds her waiting for him and proposes, although the occasion is saddened by the news that his father had had a stroke. They are married just before the Chicago All-Star game; which wins him a "most valuable player" award as well as a contract with the professional Chicago Rockets. Repeatedly injured during three seasons with the team, Elroy finally suffers a fractured skull and is told that he can never play again. He refuses to accept this verdict, however, and determinedly practices to recover his lost coordination. In this he is aided by Joan and Nolan. The Los Angeles Rams decide to take a chance on him and move him from half-back to end. He not only makes a successful comeback, but he sets new pass-catching records and wins an award as the year's "most inspirational" player. By this time Elroy and Joan are blessed with a son. The story ends with Joan and Nolan sitting in the stands, while Elroy helps the Rams to defeat the Cleveland Browns for the world's championship.

Hal Bartlett wrote the screenplay and produced it, and Francis D. Lyon directed it.

Fine for the family.

"The Gay Adventure" with Burgess Meredith, Jean Pierre Aumont and Paula Valenska

(*United Artists, Aug. 21; time, 82 min.*)

A fairly entertaining British-made comedy drama, revolving around the daydreams of a Frenchman, an Englishman and an American in connection with the same girl. The picture is really made up of three separate stories in the form of dream sequences, in which each of the men imagines the girl as a different character and in different surroundings. It all makes for a varied entertainment that has good touches of romance, comedy and farce, and that is set against the interesting backgrounds of the Riviera, London and war-scarred Berlin. Jean Pierre Aumont, Burgess Meredith and Richard Murdoch are good in the principal roles. Paula Valenska, as the woman of their dreams, is attractive and glamorous, but her acting is only so-so. All in all, the picture, though entertaining, does not rise above the level of program fare and seems more suited for big-city theatres than for the small towns:—

Fascinated by the sight of Paula, a fellow-passenger on a Continental train, Aumont, a French businessman, daydreams about her. He imagines her as a photographer's model and himself as a happy-go-lucky Monte Carlo bus driver. He comes to her aid when she becomes involved in a minor automobile accident, and they fall in love. He gives her some money to try her luck at the gambling casino, and she wins a fortune. Just as they are all set for a happy life together, Aumont is awakened from his daydream by the stopping of the train in Calais. There, aboard a cross-channel steamer, Paula is noticed by Meredith, an American officer on his way to London from post-war Germany. He, too, starts to daydream about her and sees her as a singer in a low Berlin night-club. After rescuing her from the unwelcome attentions of the night-club proprietor, he falls in love with her and asks her to become his wife, but his daydream fades as the channel steamer docks at Dover. As Paula boards a train for London, she shares a compartment with Richard Murdoch, an Englishman. He, too, takes to daydreaming and imagines her as a glamorous film star who uses him to evade beseiging reporters and seeks refuge in his quiet suburban home, after telling the newsmen that she planned to marry him. Her presence in his home causes no end of turmoil in the neighborhood and consternation to his family. He finally becomes so exasperated by her moods that he proceeds to give her a sound spanking, only to have a rude awakening when the train jolts to a stop in London. As Paula leaves the train, the men she had not even spoken to see her being welcomed by a husband and four children.

It was produced by Anatole de Grunwald, and directed by Gordon Parry. No screenplay credit is given.

Adults.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF HARRISON'S REPORTS, published weekly at New York, N. Y., for October 1, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher Harrison's Reports, Inc., 1270 Sixth Avenue, New York 20, N. Y.; Editor, P. S. Harrison, 1270 Sixth Avenue, New York 20, N. Y.; Managing Editor, Al Picoult, 1270 Sixth Avenue, New York 20, N. Y.; Business Manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.) 2462. (signed) AL PICOULT

(Signed) Managing Editor

Sworn to and subscribed before this 1st day of October, 1953. Jack G. Karpf, Notary Public. (My commission expires March 30, 1955.

That no theatre will be required to use either the Miracle Mirror or Astrolite screens if they can get another screen that will meet the standards of CinemaScope as to reflectivity and light distribution.

That no exhibitor will be required to use the CinemaScope projection lens if he can obtain another anamorphic lens that will match the performance of the CinemaScope lens.

That CinemaScope equipment is not yet available for drive-in theatres because of technical difficulties in obtaining the greater screen illumination required by them, but it is anticipated that the problem will be solved very shortly.

That rental terms for CinemaScope productions will take into account the fact that the exhibitors must pay off the cost of the special equipment required. Skouras stated that his company recognizes that, to remain in business itself, the exhibitors, too, must make a profit.

That the company has made arrangements with equipment dealers to extend credit to the exhibitors for the installation of CinemaScope equipment, and to give them ample time to meet the payments.

That, though 20th Century-Fox, will carry on a continuing program to improve CinemaScope, extreme care will be taken to protect the investments of those who install equipment now.

Spyrous Skouras' willingness to meet with the exhibitors, his earnestness in relating his company's aims, and his frank answers to the many questions put to him, won him the good-will and hearty applause of his audience.

THE CONVENTION HIGHLIGHTS

The following are among the more important resolutions adopted by National Allied at its Boston Convention.

On arbitration, the convention unanimously adopted a resolution passed by the Allied board at a pre-convention meeting. The full text of the resolution follows:

"The members of the board of directors, having fully considered the subject of arbitration, including the position heretofore taken in reference thereto, and having consulted exhibitor sentiment in their respective territories befor coming to this meeting, hereby reaffirm the position taken by them in February, 1952, when they proposed the establishment of an all-inclusive system of arbitration for the motion picture industry .

"In view of the developments since that time, however, the directors deem it appropriate to add that they can see no practical benefit to Allied's members in any arbitration plan (a) that does not provide for the arbitration of film rentals and selling policies on a national and regional basis, or (b) that countenance the pre-release of pictures even on a limited scale, or (c) that does not prohibit the initiation of competitive bidding in any situation except upon the written demand of one of the exhibitors involved."

From the tone of the resolution, it appears as if there is little hope for the establishment of an all-industry arbitration system in the foreseeable future.

Adopted also was a resolution on long-run clearances aimed at eliminating the problem of availabilities for small theatres that are affected by extended runs in prior theatres. To end the "abuses" resulting from this problem, the resolution calls upon the distributors to "compute the clearance to which a subsequent-run theatre is subjected from the end of the first week of the engagement of any picture in the prior run theatre, if one week is the usual length of a run therein, or from the end of whatever period may be the usual length of the engagement of a picture therein, and not from the completion of an engagement which extends beyond the traditional length of a run therein."

Another resolution approved unanimously calls for the adoption of a 2 to 1 aspect ratio for all wide-screen systems, including CinemaScope, which has a ratio of 2.55 to 1. It calls also for the standardization of stereophonic sound systems.

Still another resolution adopted expresses the convention's thanks to Spyros P. Skouras for his willingness to test "The Robe" in several theatres using only the single-track sound and urges that the tests be conducted as early as possible. The resolution also urges 20th Century-Fox to test different screen installations other than those presently approved by it "to the end that competition in the production and sale of screens and other equipment may be encouraged and not suppressed; to consider the release of its CinemaScope pictures in standard 2-D versions to drive-ins and theatres that canont be converted to the process, "under terms and conditions that will reasonably protect the theatres that play them in CinemaScope, so that the convenional prints may be put to proper use and not reserved for non-theatrical exhibitions that are harmful to the motion picture business"; and to produce and release a substantial number of 2-D conventional size pictures to relieve the serious film shortage resulting from the company's decision to produce pictures only in CinemaScope.

Other convention decisions and highlights include the renewal of Allied's membership in COMPO for another year; the naming of Wilbur Snaper as the organization's representative on the governing triumvirate of COMPO, replacing Trueman Rembusch, who had asked to be relieved because of personal reasons; adoption of a resolution condemning "the unwarranted criticism and shabby treatment" accorded Abram F. Myers, Allied general counsel, in connection with Allied's course in reference to arbitration (Ed. Note: This is obviously aimed at the Senate Small Business Committee Report, which was critical of Myers); and the appointment of a committee to investigate theatre fire insurance rates and to explore the possibility of bringing about a reduction in such rates in view of the fact that the industry has converted to acetate film and has adopted other fire prevention measures in recent years.

LOUIS deROCHMEMONT ASSOCIATES, INC.
35 West 45th Street
New York 36, N. Y.

October 6, 1953

HARRISON'S REPORTS
1270 Sixth Avenue
New York 20, N. Y.

Gentlemen:

Thank you for the wonderful review of our film "Martin Luther" in your recent issue. We are pleased that as a production you found it "tops" and that "everyone of the players—does superb work."

We feel, however, that your impressions about a general release may be misleading to some of your readers and that they might consequently miss playing what is now commonly referred to as a "Box-office Bonanza." "Martin Luther" has been reported twice in the Golden Dozen of box-office winners, and last week was seventh in the nation. Over forty first-run situations in some fifteen states have returned handsome profits to smart exhibitors. Bookings are now in the hundreds and every major circuit, including Fox, Loew's, Stanley-Warner, RKO, Interstate, Shea, Fabian, Minnesota Amusement, Fanchon and Marco, Great States, Tri-States, Pioneer, Wometco, and Central States are playing "Martin Luther."

We open even against box-office giants such as "From Here to Eternity" and "The Robe" without hesittation. In Chicago, for instance, we got four stars to 3½ for "The Robe" and we play across the street. In Philadelphia we play next door.

"Martin Luther's" record is open to inspection and we know you want your readers to benefit by the true story. Its grosses are indeed phenomenal. Ask anyone who is playing it. By October 1st, we expect to be playing about 200 first-run situations.

We think some of your readers will also be pleased to know that "Martin Luther" plays on regular screens and machines without the need for special viewing equipment.

Thanks again for the excellent and objective review of "Martin Luther."

Sincerely,

(signed) Borden Mace
President

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXV SATURDAY, OCTOBER 17, 1953 No. 42

A WEAK ATTEMPT TO CLOAK SELF-INTEREST

A. W. Schwalberg, Paramount's distribution chief, announced this week that, "because of many requests from exhibitors and exhibitor organizations," Paramount is making available immediately prints on "Sangaree," "Those Redheads from Seattle" and "Flight to Tangier" for both 2-D and 3-D exhibition.

From the way Al Schwalberg has chosen to make this announcement, one would think that Paramount has suddenly become magnanimous and, at a self-sacrifice, is seeking to help the exhibitors solve their product problems. The fact of the matter is that Paramount is seeking to help no one but itself. As an informed distribution head, Schwalberg knows that third-dimension pictures are no longer a novelty and are, in fact, doing mediocre business throughout the country.

The exhibitors are having sad experiences with the current crop of 3-D films and, consequently, are beginning to avoid them like the plague. Matters have come to a point where many exhibitors feel that to advertise the fact that they are playing a 3-D picture is to invite the public to stay way from the box-office.

If any of its 3-D pictures were returning handsome profits, you may be sure that Paramount, in keeping with its past and present record, would squeeze the utmost out of the 3-D versions before making them available in 2-D. In short, if Paramount is making its 3-D films available in 2-D, it is doing so, not out of a suddenly acquired big-heartedness towards the exhibitors, but because it is trying to salvage what it can from a losing proposition.

MORE ON "THE ROBE" AND CINEMASCOPE

20th Century-Fox's "The Robe," in release some four weeks and playing in twenty-five situations throughout the country, has grossed more than three million dollars as of the conclusion of business on Monday (12), according to an announcement made by the film company.

The unprecedented total represents without question the highest and swiftest accumulation of earnings for any motion picture ever produced, with new box-office records set by every theatre that has thus far played the picture. In the first four weeks of its extended engagement at the Roxy Theatre in New York, the picture has grossed over one million dollars alone, with the receipts of the fourth week topping those of the third week.

Those in the industry who are waiting for more conclusive proof of CinemaScope's worth, despite the record-breaking business being done by "The Robe," will soon get their answer from "How to Marry a Millionaire," 20th Century-Fox's second major production to be released in the process. Set by the company as a November release, the picture is scheduled to have a dual world premiere on October 29 at both the Rivoli and Globe Theatres on Broadway.

A further test of CinemaScope's value will come in December, when 20th-Fox will release "Beneath the 12-Mile Reef," to be followed by holiday bookings of "Prince Valiant," both in CinemaScope. In addition, it is expected that "Knights of the Round Table," MGM's first CinemaScope production, will be presented this Christmas.

UNIVERSAL'S STEADY PROGRESS

For the thirty-nine weeks ending August 1, 1953, the consolidated net earnings of Universal Pictures, according to its financial statement filed with the Securities and Exchange Commission, amounted to $2,301,007. This is almost equal to the net earnings of $2,307,701 reported by the company for all of last year.

The consolidated gross sales for the company for the first 39 weeks of 1953 rose to $51,948,222 from the $48,831,682 volume in the similar period of last year.

As indicated recently by James M. Jerauld, editor of *Boxoffice*, in one of his "Men and Events" columns, Universal's profitable earnings provide a good answer to Samuel Goldwyn's recent statement that the industry's ills can be cured by fewer and bigger pictures.

For the past several years Universal has been providing the exhibitors with a steady flow of down-to-earth films that have popular appeal, and that such pictures are in demand and are financially successful is evidenced by the fact that the company has consistently shown an increase in net earnings over the past four years, a record that cannot be matched by any of the other film companies.

A SOUND REBUTTAL

"The accusation coming constantly from distribution that exhibitors do nothing in the way of showmanship is getting almost as threadbare as the equally untrue accusation coming from exhibitors about poor product," says Charlie Jones, secretary of Allied of Iowa, Nebraska and Mid-Central in a recent organizational bulletin.

Taking issue with "the constant whining of distribution that exhibitors are lazy, dumb and do nothing to put over a picture," Jones declares that "distribution must realize that even though they as individuals may be able to dream up a dozen good ideas on a dozen different pictures they are no more super-showmen than the average. There are above-average showmen just like there are above-average pictures — or distributors. A dozen ideas could be exhausted in a month in a three-change town. It should be obvious that it is impossible to carry out

(*Continued on back page*)

"Flight to Tangier," with Joan Fontaine, Jack Palance and Corrine Calvet

(*Paramount, November; time, 90 min.*)

Available to the exhibitors in either 2-D or 3-D, this Technicolor chase melodrama leaves much to be desired. Though the players keep on moving and go through much physical activity, the story is not able to hold one's attention or to exert an emotional effect on him, chiefly because it is a complicated tale and because the motivations of the characters are not clearly defined. The action, which takes place in Tangier, is of the hide-and-seek variety — the players seem to be engaged in espionage work and black marketeering, with one group going after the other, and with secret FBI agents assigned to the task of apprehending the villains. It is all quite synthetic and confusing. Some of the 3-D work is good, but a great deal of it is not so good, because objects close to the camera frequently appear unnaturally elongated. In any case, the 3-D photography adds nothing to the entertainment values:—

Awaiting the arrival of a plane at the Tangier airport are Joan Fontaine, whose fiance, Jack Picard, is the pilot; Jack Palance, a soldier of fortune; Robert Douglas and Marcel Dalio, international black marketeers; and Corinne Calvet, a mysterious French girl entangled with both Douglas and Dalio. The plane crashes in flames at the edge of the field and it is discovered that no one is in it. That night, unknown to each other, Joan and Palance are surprised by the police as they poke around the wreckage, but both are released after questioning. They are met by Corinne, who lures them to Douglas. He in turn attempts to obtain information from them after explaining that the plane carried Murray Matheson, a messenger with a $3,000,000 letter of credit, which he needed in order to purchase planes from Dalio for re-sale to an Iron Curtain country. The police arrive on the scene just as Douglas attempts to use force and, in the scuffle, Douglas kills an officer and makes it appear as if Palance had committed the deed. Palance and the girls escape and head for a distant airport after Joan explains that Picard had instructed her to meet him there. Their trail is picked up by Douglas and Dalio, as well as the police, compelling them to travel only at night. To complicate matters, Joan and Palance fall in love, arousing Corinne's jealousy. When they reach the airport, which is filled with planes owned by Dalio, they find both Douglas and Dalio waiting there. Joan and Palance locate Picard and Matheson and decide to rush the messenger to the Bank of Tangiers to foil Douglas' plans. Douglas kills Dalio to obtain the planes without payment, then drives furiously after Matheson to steal the letter-of-credit. The chase ends in a bloody gunfight in front of the bank, during which Douglas kills Picard, Corinne sacrifices her live to save Joan and Palance, and the police arrive in time to kill Douglas and his henchmen. It then comes to light that Corinne had been blackmailed into working with Douglas, and that Joan and Picard were secret FBI agents assigned to trap Douglas. Her mission completed, Joan looks forward to a happy life with Palance.

Nat Holt produced it, and Charles Marquis Warren directed it from his own story and screenplay.

Harmless for the family.

"The Glass Web" with Edward G. Robinson, John Forsythe and Kathleen Hughes

(*Univ.-Int'l, November; time, 81 min.*)

Photographed in 3-D, but available to exhibitors also in 2D, this murder mystery melodrama should prove interesting to most picture-goers, despite its slow pace and lack of exciting action. What helps to put the picture over is the fascinating background of a television station and the interesting manner in which the programs are put on the air. As to the story itself, there is some excitement and suspense toward the end, where Edward G. Robinson corners John Forsythe and Marcia Henderson in a vacant TV studio and prepares to kill them to cover up his own murder tracks, unaware that everything he was saying and doing was being telecast. Robinson does well as a middle-aged fool who becomes infatuated with a beautiful gold-digger, and John Forsythe, too, is good, as a married man who had been "hooked" by her. Top acting honors, however, go to Kathleen Hughes, as the heartless, designing beauty, who makes them the victim of her blackmailing schemes. For those who are interested in playing the picture in 3-D, there are several scenes with the usual "gimmicks" by which objects are seemingly hurled at the audience:—

After enticing Forsythe, a married man and writer of the "Crime-of-the-Week" television show, into having an affair with her, Kathleen, a TV actress, blackmails him. He continues to pay her, unaware that she is also mulcting Robinson, the frustrated and ambitious research director of the show, who is infatuated with her. To end the blackmail, Forsythe agrees to pay Kathleen $2500 for the return of a pair of his pajamas with his name-tape, but he becomes more involved when, on the night of the payoff, he finds her strangled to death in her apartment. Unknown to Forsythe, both Robinson and Kathleen's estranged husband had quarrelled bitterly with her that night, but, fearing that he will be blamed, Forsythe finds his pajamas, removes the name-tape and flees from the scene. During the course of the investigation, Kathleen's husband is arrested for the crime, and Robinson persuades Richard Denning, the show's producer, to use Kathleen's murder as the subject of their next TV show. Meanwhile Robinson had learned about Forsythe's affair with Kathleen, and he sadistically uses the knowledge to try to force Forsythe to resign from the show so that he could move into his lucrative writing job. On the night of the show, Robinson, a stickler for exact details, makes a slip by arranging to play during the reenactment of the murder the identical musical recording that Forsythe had heard on Kathleen's phonograph when he discovered her body. Hearing the music brings Forsythe to the realization that Robinson himself had committed the murder. Aided by Marcia Henderson, his wife, to whom he had confessed the affair, Forsythe takes steps to trap Robinson, but the wily killer, aware that he had been discovered, lures Forsythe and his wife to an empty TV studio and prepares to murder them. Forsythe manages to flip a switch that telecasts the proceedings to the station's master control room. This brings the police, who shoot Robinson dead before he can harm Forsythe and Marcia.

It was produced by Albert J. Cohen, and directed by Jack Arnold, from a screenplay by Robert Blees and Leonard Lee, based on a novel by Max Simon Ehrlich. Adult fare.

"Trent's Last Case" with Michael Wilding, Orson Welles and Margaret Lockwood

(*Republic, Sept. 22; time, 90 min.*)

So far as the direction and acting are concerned, this British-made murder mystery drama is a polished picture of its kind, but it is doubtful if it will receive more than a mild reception from the general run of American audiences, for the story is heavy and the pace too leisurely — there is more dialogue than action. The dialogue, however, is of a high quality and should be appreciated by better class picture-goers. Although there is a minimum of action, the story holds one's interest well, particularly because the identity of the killer is not revealed until the end. Michael Wilding does good work as the ace newspaper reporter who sets out to prove that the dead man had been murdered and had not committed suicide; he is a very fine actor and has a pleasing personality. Orson Welles appears briefly as the tycoon who is murdered, but he is, as usual, effective. Margaret Lockwood, as his widow, acts with restraint. There is hardly any comedy relief. The photography is very good, except that it is slightly in a low key:—

When Welles, a wealthy financier, is found shot dead on his estate, Wilding, Fleet Street's ace crime reporter, is assigned to cover the case. He manages to obtain an interview with Margaret, Welles' widow, and John McCallum, Welles' secretary, and from what they tell him he comes to the conclusion that both are lying and that there is something between them. He starts his own investigation and comes across clues that prove that Welles was murdered, even though a jury had found that he had committed suicide. He concludes also that McCallum is the murderer, and that

Margaret is shielding him. Wilding writes up his account of what he thinks happened, but instead of sending it to his paper, he, having fallen in love with Margaret, gives it to her and allows her to decide whether or not it should be made public. This pressure on Margaret induces McCallum to talk freely to Wilding. He reveals that Welles had discovered that he was madly in love with Margaret, but would not believe that his love was not reciprocated. Brooding over the matter, Welles had decided to commit suicide in a manner that would result in McCallum being charged with his murder. But McCallum had discovered his plan in time and had circumvented it by methods designed to clear himself of suspicion. But certain flaws in his methods had been discovered by Wilding, leading him to erroneously believe that McCallum was guilty. McCallum's story convinces Wilding of his innocence. At this point, Miles Malleson, Margaret's kindly, philosophical uncle, surprises Wilding by admitting that he himself had murdered Welles, but only accidentally; in an effort to prevent Welles from shooting himself, Malleson had accidentally pulled the trigger of the gun. He had kept this information silent lest he be accused of the crime. This revelation leads Wilding to the conclusion that nothing will be gained by reopening the case. He forgets the matter and asks the willing Margaret to become his wife.

It was produced and directed by Herbert Wilcox, from a screenplay by Pamela Bower, based on the novel by E. C. Bentley. Adults — it is too heavy for children.

"The Steel Lady" with Rod Cameron and Tab Hunter

(*United Artists, Oct. 9; time, 84 min.*)

"The Steel Lady" shapes up as a well produced, modern-day desert adventure melodrama that should satisfy the undiscriminating action fans, although it does not rise above the level of program fare and could benefit from some judicious cutting. The action revolves around four Americans who, stranded in the Sahara, find an abandoned Nazi tank and use it to make their way to civilization after a running fight with ruthless Arabs over a fortune in jewels found in the tank. The story itself is more or less synthetic and has very little emotional appeal; that is, the different happenings do not ring true to life. There is no romantic interest and, except for the brief appearance of a Bedouin dancing girl, who seems to have been dragged in by the ear, it has an all-male cast. The most interesting part of the story concerns the conflict among the Americans themselves because of the perfidy of one of them, but the conflict with the Arabs borders on the incongruous because of the ease with which the Americans, greatly outnumbered, overcome their attacks. There is no comedy, the photography is good:—

Forced to make a crash landing during a sandstorm while flying over the Sahara Desert in search of new oil fields, Rod Cameron and his crew, including Tab Hunter, Richard Erdman and John Dehner face certain death from hunger and thirst. Their spirits are revived, however, when the sandstorm uncovers a German tank that had been abandoned during the war. They put the tank in working order and prepare to head for a French army post some 100 miles distant. Dehner, a troublesome alcoholic, wants to remain behind and, at gunpoint, demands his share of the slim water supply, but Cameron disarms him and forces him to go along. During the trip, Dehner discovers a pouch of jewels in a secret compartment in the tank and keeps the discovery to himself. Halfway to the French outpost, the party comes across an Arab encampment, where they are invited to eat, drink and replenish their water supply. Frank Puglia, the Sheik, and John Abbott, his aide, recognize the tank as the one that had raided Khalifa during the war, at which time the German crew had stolen the Sheik's jewels. In an effort to trick the white men out of the tank, the Arabs offer to trade them horses and supplies for it. Cameron accepts the offer. Dehner sneaks back to the tank to recover the jewels and accidentally drops one of them. This is found by the Arabs, who demand the rest of the jewels from Cameron. Dehner starts a fight and the Americans manage to escape, but not before Hunter is wounded seriously. As the tank lumbers towards the outpost, Cameron discovers the jewels and gives Dehner a sound beating for risking the lives of the others for personal gain. In the events that follow, the tank breaks down and is encircled by the Arabs, who plan a dawn attack. Working furiously, Hunter and Erdman manage to devise an emergency radio transmitter and send out distress signals. A rescue plane arrives just as the Arabs launch their attack, and Dehner, to make amends for his behavior, holds the Arabs at bay and sacrifices his life so that the others may fly away in safety.

Grant Whytock produced it, and E. A. DuPont directed it, from a screenplay by Richard Schayer, based on a story by Aubrey Wisberg. Unobjectionable morally.

"All the Brothers Were Valiant" with Robert Taylor, Stewart Granger and Ann Blyth

(*MGM, November; time, 95 min.*)

Photographed in Technicolor, "All the Brothers Were Valiant" is a big-scale period sea melodrama, but as an entertainment it is only fair. The chief fault is a weak, dramatically ineffective script that wanders all over the lot as it details the conflict between two brothers, rival captains, played by Robert Taylor and Stewart Granger. Worked into the plot are Granger's coveting of Ann Blyth, Taylor's bride; his arousing the crew to mutiny against Taylor to force him to recover a fabulous fortune in pearls; and his weird adventures, including his marriage to a native girl, showing how he obtained possession of the pearls only to lose them in a lagoon, but all this is presented in such hodge-podge fashion that one's interest is aroused only mildly. The picture may, however, get by with those who are not too fussy about story values, for it has some good action sequences, such as the battle between the mutineers and Taylor and his loyal crew members; the catching of a whale; and the deadly combat between Granger and hostile natives when two of their number are murdered by Granger's lustful partners. There is considerable bloodshed and brutal killings, and hardly any comedy relief. The photography is fine:—

When the Nathan Ross, a whaling ship, returns to New Bedford in 1857 without Granger, its captain, Taylor, his brother, is disturbed by talk that Granger had abandoned ship while roaring drunk; three older brothers had died heroically in whaling accidents, and Granger's action, if true, put a blot on the family. Taylor accepts command of the Nathan Ross to get a chance to search for Granger. Before sailing, he marries Ann Blyth, who had been engaged to Granger, now presumed lost, and takes her along on the voyage. When the ship reaches Tubai, the first person to step aboard is Granger. That night he relates the tale of his adventures to Taylor. Sick with fever and drawn by the sound of native drums, he swam ashore one night and collapsed on the beach. Betta St. John, a native girl, took care of him and became his wife in a native ceremony. One night James Whitmore and Kurt Kasznar raided the village and carried off Betta. He managed to swim to their pearling schooner and, after subduing both men, joined them in a quest for pearls. They found wealth beyond their dreams in a lagoon, but the greed of his partners had resulted in their own deaths and in an ultimate attack by hostile natives, during which a spear had killed Betta. As she died, the pouch full of pearls had slipped from her hand into the lagoon and could not be salvaged by him. When he finishes his story, Granger tries to induce Taylor to go back for the pearls, but Taylor refuses to risk his ship in the dangerous pursuit. Granger then arouses the crew against Taylor by promising them a share of the pearls, and slyly makes Taylor appear as a coward to win back Ann's love. Ann begins to feel her old love for Granger, but she gains new respect for Taylor when he stands up to the mutineers. When the mutineers attack Taylor and his loyal men, Granger has a change of heart and steps to his brother's side. The mutiney is downed after a vicious battle, but not before Granger sacrifices his life in defense of his brother.

It was produced by Pandro S. Berman, and directed by Richard Thorpe, from a screenplay by Harry Brown, based on the story by Ben Ames Williams. Adults.

150 stunts a year, year after year. Some showmen have been in their towns twenty years and more. Too much showmanship can become as ordinary and commonplace as none at all. Each exhibitor should decide for himself how much and how often he can go all out on a special stunt and still keep his stunts fresh, novel and appealing. Repeating the same thing over and over is not showmanship of course, but coming up with the new and novel is good and we think more exhibitors do than they are given credit for generally."

Charlie might have added that, under the present system of selling on percentage, an exhibitor has no incentive to resort to greater showmanship efforts, because most of the extra profits that result from such efforts go to the distributor and not the exhibitor.

A HELPING HAND FROM THE POST OFFICE

In a recent service bulletin, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, brings to the attention of his members the fact that neighborhood theatres in the big cities, small-town theatres and drive-ins can benefit from a recent ruling by the Post Office Department in connection with the mailing of advertising matter.

Under this ruling, advertising matter can be sent as ordinary mail to people in specified areas without names and addresses. All the exhibitor has to do is to ask his Postmaster how many people live in the area he wants to cover, then deliver that number of advertising pieces to the Post Office. Postage must be prepaid, and delivery of the advertising matter will be made either to an entire post office area or to specified areas, in accordance with the exhibitor's requirements.

As pointed out by Wile, this ruling eliminates the necessity of addressing mail to occupants at certain addresses or to box holders, and it should serve to stimulate your mail advertising.

THE WILL ROGERS CAMPAIGN

The annual Christmas Salute to the Variety Clubs-Will Rogers Memorial Hospital is now underway, and the goal this year is $250,000. This campaign to raise funds with which to combat tuberculosis in the amusement industry will extend through the Christmas Holiday season and end officially on January 15, 1954.

In seeking funds to "help care for our own," volunteer committeemen throughout the country will seek contributions from every employee in the industry in the amount of at least "one hour's pay."

Every one in the industry may well be proud of the success and growth of the Will Rogers Memorial Hospital at Saranac Lake. During the month of September, fourteen patients, all from the amusement industry, were healed and discharged from the hospital, this being a record for any single month in the twenty-seven years that the hospital has served the industry. This accomplishment is a tribute to the hospital's medical staff, and to the new research laboratory, which is continuously making signal discoveries to fight tuberculosis and effect a cure, not only for the benefit of the hospital's patients, but for all mankind.

To advance the work of this model sanitarium, which offers free TB care to all industry employees and their families, there is a constant and urgent need for sufficient funds. As pointed out by Abe Montague, president of the hospital, every one in the industry should "consider the purposes and achievements of the Will Rogers Hospital as his personal responsibility, to make certain that this year's salute, which is more important now than ever before, is an illustrious success, to give as much as one possibly can, and to get others to contribute as well."

HARRISON'S REPORTS urges its subscribers to give their wholehearted support to this fine humanitarian undertaking.

"Gun Fury" with Rock Hudson, Donna Reed and Phil Carey

(*Columbia, November; time,* 81 *min.*)

This 3-D Technicolor western follows a pattern set for most pictures of its type — fast but brutal melodramatic action. In this case the brutality is excessive, for out of some twenty characters only three remain alive. No fault can be found with the acting, for all the players are realistic. Phil Carey is exceptionally good as the head of the outlaw gang, and so is Leo Gordon, as his chief aide. The action keeps one in suspense throughout. The picture's outstanding feature, however, is the bare mountains in the distance and the rocky, brushless ground. Viewed through polaroid glasses, they stand out in bas relief. There is no comedy relief — everything is grim and brutal to the extreme. The action takes place in the post-Civil War days:—

Phil Carey, head of a cutthroat gang of unreconstructed Southerners, holds up a stage and carries off Donna Reed, fiancee of Rock Hudson, whom Carey knocks unconscious. Hudson recovers and starts out after the gang. He comes across Leo Gordon, Carey's brother, whom Carey had left to die in the desert after a quarrel over the kidnapped Donna. They join forces to get Carey and rescue Donna. On the way, they are attacked by Pat Hogan, an Indian, who thought that they had killed his wife, but who joins them in their quest after learning that Carey was responsible for his wife's death. In the first town they come upon, they meet Roberta Haynes, Carey's Mexican mistress, whom he had abandoned. She offers them her aid. They learn that Carey and his gang are heading for Mexico and get on his trail. Meanwhile Donna makes several attempts to escape from Carey, but he catches her each time. Roberta rides ahead in the hope of getting an opportunity to kill Carey, but she fails. Carey's henchmen become jittery when they learn that Gordon is alive and out for vengeance. They suggest to Carey that he make a deal with Hudson to deliver Donna in exchange for Gordon. Hudson agrees to the exchange, with the understanding that no harm will come to Gordon, but after the exchange Carey murders Gordon. Despite Donna's pleas, Hudson decides to go after Carey and the gang. Aided by Indians, they overtake the culprits and kill them one by one until only Carey is left. In a final struggle between Carey and Hudson, Carey gains the upper hand and is about to kill Hudson, but the avenging Hogan comes to the rescue and kills Carey with his knife. It ends with Donna and Hudson setting out for California and wedded bliss.

Lewis J. Rachmil produced it, and Raoul Walsh directed it, from a screenplay by Irving Wallace and Roy Huggins, based on a novel by Kathleen B., Robert A., and George Granger. Adults.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXV SATURDAY, OCTOBER 24, 1953 No. 43

WARNER BROS. ADOPTS CINEMASCOPE

The following statement was issued on Thursday of this week by Major Albert Warner of Warner Bros.:

"Warner Bros. Pictures, Inc., which has always been the pioneer of progress in the production and presentation of motion pictures since the inception of its career, is happy to announce the conclusion of negotiations with Twentieth Century-Fox for the adoption of CinemaScope. We believe that the industry can best be served by leading producers collaborating and cooperating in technological advances for the best interest of the business.

"We are adopting CinemaScope in an effort to clarify and standardize for the exhibitors and the public a single process, thus eliminating any possibility of confusion. We are happy to pool our technical and engineering 'know-how' with Twentieth Century-Fox in an even greater development of the CinemaScope system, which we feel is best suited for many of the important productions we plan to bring to world audiences in the future."

Major Warner's statement was supplemented by the following statement from Jack L. Warner, the company's vice-president in charge of production:

"We believe that many of the world-famous stories announced last week for production at our studio will be greatly enhanced by means of CinemaScope presentation.

"We have already begun production in CinemaScope of 'A Star Is Born,' which marks Judy Garland's return to the screen; 'Helen of Troy' begins production in Rome December 1st, with an estimated budget of six million dollars; we are completing 'Rear Guard,' starring Guy Madison; soon to go into production in CinemaScope is the world-renowned stage hit 'Mr. Roberts;' 'The Talisman,' by Sir Walter Scott; and the current best seller 'Battle Cry' by Leon Uris.

"Our joint research efforts must have significant results for the future of motion pictures."

Hailing the decision of Warner Bros. to adopt the CinemaScope system, Spyros P. Skouras, president of 20th Century-Fox, stated that exhibitors and the public throughout the world are assured of an even greater flow of exceptional entertainment in the new dimensional photographic process introduced this year with "The Robe."

"When Al Lichtman, our director of distribution, told me of the arrangement he had completed with Warner Bros.," said Mr. Skouras, "I was inspired — as I know the public and exhibitors will be — to hear that another great company has joined the other important organizations which have adopted our CinemaScope process in an effort to present greater motion picture entertainment to the world.

"I believe the trade will applaud Warner Bros. for eliminating confusion and adopting the CinemaScope process. Warner Bros. has spent a great deal of money and effort in research, and now, together, we can accomplish greater things than ever before.

"With the best interests of the motion picture industry at heart, Warner Bros. now joins us to go forward to make CinemaScope the best hallmark of quality in motion picture entertainment."

"Warner Bros.' swing to CinemaScope," added Mr. Skouras, "puts that studio, long a pioneer in the industry, in the front line of film progress along with MGM, Walt Disney, producers of United Artists, Universal-International, Allied Artists, and other production organizations. Audiences can look forward to a very substantial number of films in the CinemaScope process through the combined production efforts of these great companies."

In view of the grandiose claims made by Warner Bros. about its WarnerScope (formerly Warner-SuperScope) process, which now appears to have been abandoned, its switch to CinemaScope is, to say the least, surprising.

It is, of course, regrettable that Warner Bros, has found it necessary to discontinue its efforts to further WarnerScope, because, since it, too, was an anamorphic process and thus competitive to CinemaScope, the competition would have been healthy. It is apparent, however, that Warner Bros., for reasons best known to itself, could not develop WarnerScope into a satisfactory process and for that reason turned to CinemaScope.

HARRISON'S REPORTS, as its readers well know, has been highly critical of Warner Bros. because of the ambiguous manner in which it announced the development of WarnerScope, thus adding to the prevailing confusion that exists in connection with the new dimension developments. But though this paper was quick to criticize Warner Bros. it is just as quick to commend the company for its sensible attitude and forthrightness in openly recognizing the superiority of CinemaScope, and in adopting the process in an effort to eliminate confusion and to clarify and standardize a single process.

This wise move by Warner Bros. helps to firmly establish CinemaScope as an accepted new dimension system and assures the exhibitors of an even greater flow of CinemaScope pictures in the coming months. Even more important at this time is the fact that Warners' switchover helps to clear the air for those exhibitors who are endeavoring to chart an intelligent course before investing in costly new equipment.

"Appointment in Honduras" with Glenn Ford, Ann Sheridan and Zachary Scott

(*RKO, October 16; time, 79 min.*)

Photographed in the Scenic-Scope color process, with prints by Technicolor, this melodrama should find favor with those who do not mind either violent action or the shortcomings of a plot. It centers mainly around a trek through the Honduras jungle by Glenn Ford, an American adventurer who, after liberating a group of murderous convicts, enlists their aid to help him complete a dangerous mission involving a revolution in Honduras. The suspense and excitement stem chiefly from the perils faced by Ford as a result of the convicts' hostility, aroused by the machinations of Zachary Scott, a cowardly fellow, who, together with Ann Sheridan, his wife, had been taken along on the trek as hostages. There are added perils in the party's pursuit by government troops; Scott's jealousy over the open affection shown to Ford by Miss Sheridan; the covetous glances directed toward her by the convicts; and the encounters with man-killing animals, fish and insects. All this, however, cannot cover up the fact that the story is a sketchy, implausible tale, which is never made too clear to the audience, and which is handicapped further by the poorly defined characterizations. The acting is good, as so is the direction, but the color photography leaves much to be desired:—

Traveling aboard a small steamer in Central American waters, Ford carries with him a huge sum of money for delivery in the wilds of Honduras to the faction that had been ousted from power by revolutionists in that country. His plan is upset when the steamer is ordered to by-pass all ports in Honduras because of the revolution. Desperate, Ford frees a group of criminals bound for a prison in Nicarauga, and with their help takes command of the ship. Rodolfo Acosta, leader of the criminals, agrees to follow Ford, who promises to lead them to the safety of Guatemala. As they lower a lifeboat over the ship's side, Ford forces Zachary Scott and Ann Sheridan, the only other passengers, to accompany them as hostages. Upon reaching land, the party starts a trek through the jungle by boat and on foot. Scott, jealous over Ann's interest in Ford and frightened over his own safety, craftily starts trouble by hinting to Acosta that Ford is using them all to reach a hidden treasure. The greedy Acosta makes known his hostility to Ford but dares not harm him, for he was the only one in the party who knew his way in and out of the jungle. The trek proves treacherous and exhausting, but Ford proves equal to the hazards afforded by Scott's continued trouble-making, and to the natural dangers of the jungle. When Ford saves Ann from an attack by a puma, which had frightened off her cowardly husband, she openly shows her affection for Ford and her disdain for Scott. In the course of events, the revolutionists learn of Ford's presence in the jungle and close in on his party. Ford is suddenly stricken with malaria, and Ann, while tending to him, discovers his money belt. When the criminals decide to dispose of Ford to save themselves, Ann gives them the money to spare his life. Recovering from the fever, Ford pursues the criminals and catches up with them in an Indian village. There, in a bloody battle in which Scott, too, loses his life, Ford, aided by Ann, finishes off Acosta and the other criminals. After recovering the money and turning it over to the anti-revolutionists, Ford looks forward to a new life with Ann.

It was produced by Benedict Bogeaus, and directed by Jacques Tourneur, from a screenplay by Karen De Wolfe.

Adults.

"Sea of Lost Ships" with John Derek, Wandra Hendrix and Walter Brennan

(*Republic, Oct. 15; time, 85 min.*)

"Sea of Lost Ships," which pays tribute to the Coast Guard, shapes up as a conventionally-patterned romantic action melodrama that should prove satisfactory to the general run of audiences on either half of a double bill. The story itself is a stock tale about a feud between two buddies after they quarrel over a girl, with their bitterness ending when one saves the other's life during an iceberg disaster, but it holds one's interest throughout, for it has touches of human interest and good sea action sequences. Interesting also is the insight given the spectator about the work of the Coast Guard's protective ice patrols in the North Atlantic shipping lanes. An exciting and well staged sequence is the one where the hero and his buddy risk their lives to free a giant passenger ship that had run aground on an iceberg. Worked into the footage to good effect are library clips of floating icebergs, and of the Arctic ice fields from which the icebergs break loose. The direction and acting are competent, and the photography good:—

Following both their fathers' footsteps, John Derek and Richard Jaeckel enter the Coast Guard Academy together. Both boys had been reared by Walter Brennan, Jaeckel's father, after Barton MacLane, Derek's father, had sacrificed his life to save a Coast Guard base from destruction by explosives. While at the Academy, the two boys, who had always been as close as brothers, quarrel for the first time when both fall in love with Wanda Hendrix, daughter of an admiral. Jaeckel, who had introduced Derek to Wanda, accuses him of stealing her love, although Wanda tries unsuccessfully to convince Jaeckel that he himself had never been more than a casual date to her. Rather than hurt Jaeckel, Derek breaks with Wanda and gets drunk to drown his grief. He ends up in a car accident and is expelled from the Academy, but is persuaded by Brennan to start anew in the Coast Guard service as an enlisted man. It is a bitter pill for Derek to swallow when Jaeckel, an ensign upon graduation, comes aboard the same ship, a situation engineered by the kindly Brennan in the hope that the boys would forget their differences. Derek attempts to bury the past, but Jaeckel remains aloof and makes it clear that he is not interested in a reconciliation. Their bitter feud finally comes to an end when both boys, along with Brennan, while on "ice patrol" duty, risk their lives to free a passenger ship that had run aground on an iceberg. Jaeckel is knocked unconscious by an avalanche of falling ice when he and Derek try to reset a dynamite charge that had failed. Derek rescues him and carries him to safety. This proof of Derek's willingness to give up his life for him brings an end to Jaeckel's bitterness. He gives Wanda and Derek his blessing and acts as best man at their wedding.

It was produced and directed by Joseph Kane, from a screenplay by Steve Fisher, based on a story by Norman Reilly Raine.

Family.

"Here Come the Girls" with Bob Hope, Arlene Dahl, Tony Martin and Rosemary Clooney

(Paramount, December; time, 78 min.)

A good "gay nineties" backstage musical comedy, photographed in Technicolor. Like most of the previous Bob Hope comedies, this one has a story that is a hodge-podge of nonsense, but it is filled with gags and situations that are designed to fit Hope's brand of humor and he makes the most of every opportunity to provoke a laugh. There are moments, however, when he is not entirely successful. Not the least of the entertainment values are the eye-filling and tuneful production numbers and the glamorous array of beautiful chorus girls, as well as the singing of Tony Martin and Rosemary Clooney. Arlene Dahl is ravishingly beautiful as a musical comedy star with whom Hope unsuccessfully attempts to get overamorous. Miss Clooney, as Hope's faithful girl-friend, has little to do. Most of the comedy stems from the fact that Hope, an inept chorus boy, is given the leading role in the show but does not realize that he was being used as bait to trap a homicidal maniac who was out to kill Martin, the real leading man. The direction is good, and the color photography fine:—

Hope, a bumbling chorus boy in a new musical show, makes such a mess of his minor part that the rest of the cast, including Tony Martin, the leading man, and Arlene Dahl, the gorgeous star, compel Fred Clark, the producer, to throw him out on his ear. Only Rosemary Clooney, a chorus girl, shares Hope's faith in himself. Back at his home in New York, Hope battles against the demands of his stepfather (Millard Mitchell) that he join him in the coal delivery business, while Zamah Cunningham, his doting mother, defends him. Meanwhile the show finds itself faced with a problem when Robert Strauss, known to the police as "Jack, the Slasher," unsuccessfully attempts to murder Martin in his dressing room; Strauss, a former suitor of Arlene's, resented the favors she bestowed on Martin. With Martin unable to appear in the show because of his injuries, William Demarest, the detective assigned to the case, suggests that Hope be substituted for Martin. Unaware that he was being used as bait to trap the Slasher, the swell-headed Hope takes over the leading role and makes a shambles of every production number. He is astonished no end when Clark does not fire him. With renewed confidence in himself, he starts to live high and makes a play for Arlene, whose job was to be nice to him in order to arouse the Slasher into making an appearance. She has a difficult time warding off Hope's advances, but her efforts pay off when the Slasher shows up and is captured after barely missing out on Hope's murder. Hope is once again thrown out of the show, and this time goes to work delivering coal. The Slasher, however, escapes from the police, and Clark has no alternative but to ask Hope to resume the leading role. This time, however, Hope demands and receives a long-term contract. The Slasher once again makes an appearance, this time disguised as a clown in one of the production numbers. His efforts to stab Hope throws the entire theatre into an uproar before he is finally subdued. Martin then resumes the leading role, while Hope remains in the wings as a co-star, sustained by Rosemary's love and his own colossal conceit.

It was produced by Paul Jones, and directed by Claude Binyon, from a screenplay by Edmund Hartmann and Hal Kanter, based on a story by Mr. Hartmann.

Suitable for the family.

"Jack Slade" with Mark Stevens, Dorothy Malone and Barton MacLane

(Allied Artists, Nov. 8; time, 90 min.)

Theatres that cater to people that enjoy violent and brutal action may get by with "Jack Slade." But it is not for theatres that play regular westerns, in which some characters survive. In this one almost every one is killed. Above all, it is not a picture that can be shown to children, especially the sensitive ones; if such children should see it, they will undoubtedly have nightmares. The story is an attempt by Lindsley Parsons, the producer, to bring to life an historical outlaw character, but what emerges is a picture that has hardly any entertainment values for the general run of audiences. Mark Stevens is not believable in the principal role. His acting is forced because of the weak script and the equally weak direction. There was no necessity for the director, in order to attain realism, to have presented the main character as a filthy-looking individual. Even if this presentation is in accordance with the facts, the director could have taken some dramatic license to make him appear somewhat clean-looking, thus making him more acceptable to the audience. There is not a laugh in the entire picture; the action throughout is grim and bloody. The photography is in a somewhat low key:—

Sammy Ogg (Jack Slade as a boy) throws a rock at a man who was trying to harm his playmates and kills him. His father decides to take him west to start life unhampered by sad memories. En route, they are held up, with one of the bandits killing Sammy's father. The horrified youngster vows to avenge the killing when he grows up. Harry Shannon, the stage driver, takes the orphaned boy in hand and rears him. Some years later, Mark Stevens (Jack Slade as a man) heads North with a gun presented to him by Shannon. As a wagon-train guide and later as a division manager for a stage line, he acquires a reputation as a ruthless killer, but always on the side of the law. He finally reaches Julesburg, Colorado, in 1859, and is hired by Paul Langton to replace Barton MacLane, a drunken bully, as manager of his stages. Gun in hand, Stevens wipes out outlaw after outlaw, except MacLane, who, too, had turned into a bandit. Meanwhile Stevens falls in love with Dorothy Malone and marries her. MacLane and two henchmen hold up one of Stevens' stages. Stevens tracks them to their cabin and, in the gunfight that ensues, the bandits escape. Stevens, however, kills their cook, who turns out to be Shannon, the man who had reared him and whom he loved as if he were his own father. The killing makes Stevens disconsolate, and he takes to drink. He is drinking in a saloon when MacLane and two of his gunmen enter. Stevens shoots and kills MacLane, but not before he himself is wounded. Bidding Dorothy farewell, Stevens rides out of town. Langton, still his friend, rides after him to bring him back for a fair trial. But Stevens doesn't want it that way, compelling Langton to kill him. The townfolk watch silently as Langton returns to Julesburg with Stevens' body.

Lindsley Parsons produced it, and Harold Schuster directed it, from a screenplay by Warren Douglas.

Adult fare.

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AN INTELLIGENT APPROACH

At a meeting of the Allied Theatre of Illinois, held in Chicago last Thursday, the membership voted to name a committee to study the matter of group equipment purchasing, with immediate emphasis being placed on wide-screen and stereophonic sound equipment.

The committee, when named by Jack Kirsch, the organization's president, will look into the entire equipment picture and in addition will engage, if necessary, a competent person with technical and engineering knowledge to advise members on their needs and requirements to most suitably accomplish wide-screen projection.

The feeling of the membership, according to a statement issued by the organization, is that the exhibitors' problems with respect to wide-screen projection can be greatly overcome through intelligent counselling by an authority familiar with the technical and engineering aspects of this new medium and thus save theatre owners considerable money on costly and unnecessary experimentation.

Allied of Illinois is to be congratulated for the intelligent and constructive manner in which it is approaching the problems that have arisen as a result of the new projection methods and the equipment required for their use. As pointed out by Kirsch in a bulletin that was issued to his members just prior to last week's meeting, "attention is now being focused on the use of various wide-screen systems and their adaptability to theatre use. Since it is a certainty that many of the major film companies contemplate producing pictures in one or another of the wide-screen systems, it is only natural for theatre owners to start thinking about the matter in terms of how it is going to apply to their particular operations and the wisdom of installing some form of wide screen that will most suitably accommodate the showing of all wide dimensional pictures."

Adding that, to the average exhibitor, the matter presents many technical questions that need to be answered, Kirsch cautioned his members not to rush into any installation. "Fast action," he warned, "to install wide screens without giving consideration to their general adaptability to all wide-screen processes can only prove very costly. There is the question of type and size of lenses to be used, with the accompanying change in aperture plate sizes. And then, too, there is the matter of stereophonic sound to be considered because the wide-picture processes will all have added sound tracks to bring greater realism to the picture by way of directional sound." Kirsch added that CinemaScope is "the most important wide-screen method that is most generally being talked about" at this time, and he called it a "major factor to be considered" in view of the fact that 20th Century-Fox is virtually staking its entire future on it.

Jack Kirsch has given his members sound advice, and their decision to have a committee study the matter and, if necessary, engage a competent authority to advise individual members, is a step that could be followed to advantage by other exhibitor associations.

Many exhibitors are understandably puzzled by the rapid developments that have taken place in recent months. They recognize that the industry is on the threshold of a new era but they do not know what it portends. They hear and read so many conflicting statements and opinions about the new projection methods that it is difficult for them to determine whether they should install new equipment at once or wait for further developments. And if they should be willing to install new equipment immediately, they want to know what type will best fit their requirements.

What is needed by most exhibitors is a constructive analysis of the situation, one that is void of opinions that are dictated by self-interest only. A committee, aided by a competent consultant, such as Allied of Illinois has decided upon, should help considerably to furnish the exhibitor with a clear understanding of the different wide-screen systems, their relative faults and merits, the suitability of the available equipment, the cost of installation and such other information as may be needed to help him decide on what course he should pursue at this time.

CHARLES SKOURAS URGES UNIVERSAL ADOPTION OF CINEMASCOPE

Impelled by the sensational success of "The Robe" and CinemaScope in the first eleven engagements now under way in his circuit, Charles P. Skouras, president of National Theatres, has sent a letter to Y. Frank Freeman, head of the Association of Motion Picture Producers and vice-president in charge of production at Paramount, urging all-out support of the industry in the making of more high quality films in CinemaScope. Mr. Skouras' letter, duplicates of which were sent to all studio and company heads, follows:

"What has happened to the motion picture industry in the past five years, declining grosses at the boxoffice, closing of many theatres and economy drives at studios, is sufficient evidence that the industry is face-to-face with real troubles.

"What is more serious, in my opinion, is the fact that we have lost tremendous numbers of patrons who used to look upon pictures as their regular and best form of entertainment, and that in a time where there is as much, if not more money available throughout the country for entertainment purposes as there ever has been, yet boxoffice receipts are approaching an all-time low considering the change in value of the dollar.

"In my judgment, it is absolutely imperative for the success of production and distribution, as well as for the exhibitor, that we bring the average person away from his television set and other forms of entertainment, and back to the best form of amusement, the motion picture. In my considered judgment, our industry has something right now which will do just this.

"Our company, National Theatres, has now opened 'The Robe' in nine key situations. In all of my experience as an exhibitor, we have never had such phenomenal response from the public in every single situation. Our boxoffice grosses have been many times those we have enjoyed on some of the great pictures in the past, pictures such as 'Gone With the Wind,' 'Greatest Show on Earth' and 'Quo Vadis.' Likewise, grosses are greatly in excess of those being received on such splendid current pictures as 'Shane,' 'From Here to Eternity' and 'Gentlemen Prefer Blondes.'

"Our theatres showing 'The Robe' are grossing more than four times their average grosses over the past year, and the picture is breaking all theatre records. In my opinion the almost fantastic grosses of 'The Robe' are due to the addition of the CinemaScope process and stereophonic sound.

(Continued on back page)

"Kiss Me Kate" with Kathryn Grayson, Howard Keel and Ann Miller

(*MGM, November; time, 109 min.*)

An excellent musical comedy, photographed in Ansco Color, with prints by Technicolor, and based on the highly successful Broadway stage play of the same name. Available to exhibitors in both 3-D aid 2-D, the first half of the picture was shown to the reviewers in 3-D and the balance in conventional 2-D. In the opinion of this reviewer, 3-D adds nothing to the picture's entertainment values. As a matter of fact, it detracts from one's enjoyment of the proceedings because of the loss of light and of the discomfort of wearing polaroid glasses.

Thanks to the expert direction, the zestful performances of the players and the wonderful Cole Porter songs, "Kiss Me Kate" does not need any "gimmick" to put it over with the movie-goers. It is a witty backstage story, revolving around a group of players who put on a burlesqued version of Shakespeare's "Taming of the Shrew," with the action in the play, whereby the hero tries to subdue the unmanageable heroine, parallelling the action in the backstage story. What results is a sort of play within a play, in which the principals give vent to their personal feelings while acting out their Shakespearian parts. It all makes for a lively and highly entertaining blend of comedy, music, dancing and romance.

Briefly, the story casts Kathryn Grayson and Howard Keel as a divorced couple who suffer pangs of jealousy and realize that they are still in love after Kathryn announces her pending marriage to Willard Parker, a wealthy Texan, while Keel reveals that he is engaged to Ann Miller, a flashy dancer. By pretending that he intends to offer Ann the leading role of "Katherine" in a musical version of "The Taming of the Shrew," Keel inveigles Kathryn into accepting the lead, opposite him as "Petruchio." In the development of the plot there is a reawakening of their love during rehearsals, but several misunderstandings involving Ann and Keel raise Kathryn's ire and cause her to quit the show on opening night. How she is compelled to remain in the show by Keenan Wynn and James Whitmore, two gangsters who were seeking to collect a gambling debt from Keel, makes for some highly comical situations, particularly since she gives vent to her personal wrath while playing out the part of the unmanageable "Katherine."

Miss Grayson is excellent in a characterization that calls for her to be high-spirited and temperamental, and Keel, too, is tops in his part. Needless to say, their singing of the Cole Porter tunes is nothing short of delightful. Ann Miller's dancing is, as always, spectacular and fascinating. A most hilarious sequence is where Wynn and Whitmore, for no apparent reason, go into a song-and-dance routine titled "Brush Up Your Shakespeare." All in all, the picture should prove to be a top box-office attraction everywhere, except, perhaps, in rural areas, where the audiences may not appreciate the satirical treatment of Shakespeare's play.

It was produced by Jack Cummings, and directed by George Sidney, from a screenplay by Dorothy Kingsley, based on the play by Samuel and Bella Spewack.

Suitable for all.

"Miss Robin Crusoe" with Amanda Blake, George Nader and Rosalind Hayes

(*20th Century-Fox, November; time, 75 min.*)

Set in the 18th Century and photographed in Eastman Color, this is a mildly interesting melodrama about the adventures of an attractive young girl who, as the title indicates, is shipwrecked on an uncharted island. The story, which is patterned after the Robinson Crusoe tale, is unoriginal, and it has been produced without much skill or imagination. It may, however, appeal to the youngsters on Saturday matinees. Worked into the proceedings are library shots of different animals. Not much can be said for either the direction or the acting. The editing is poor and the color photography so-so:—

Forced to work as a cabin boy on her father's ship, Amanda Blake and a member of the crew are washed ashore on an uncharted island when the ship is wrecked in a violent storm. The crew member tries to take advantage of Amanda and, in a struggle, falls to his death from a cliff. Wandering about the island, Amanda comes across a band of natives who were about to put Rosalind Hayes, another native, to death. She rescues Rosalind, and the grateful woman becomes her girl "Friday," helping her to establish herself on the island. Complications arise when George Nader, a naval officer, is washed ashore from a shipwreck. He tries to be friendly with Amanda, but she remains suspicious of him and compels him to keep his distance. He eventually wins her confidence and love, but she becomes bitter when he disappears with a lifeboat she had salvaged from her father's wrecked vessel; actually, Nader had gone out to sea to search for a passing vessel. During his absence, the natives attack Amanda and her servant. Nader returns in time to help combat the attack. At that moment they sight a passing vessel. They rush to the lifeboat and make good their escape, while Amanda's girl "Friday," holds back the natives at the cost of her life.

It was produced and directed by Eugene Frenke, from a screenplay by Harold Nebenzal, Richard Priondo and Elmer Bernstein.

Harmless for the family.

"Prisoners of the Casbah" with Gloria Grahame, Cesar Romero and Turhan Bey

(*Columbia, November; time, 78 min.*)

This is on a par with most of the other Oriental type of Technicolor melodramas produced by Sam Katzman; that is, it has lots of movement but is pretty dull entertainment just the same. It is doubtful if any but the most undiscriminating action fans will manifest any interest in the proceedings, for the characterizations are completely unbelievable, and the story is trite, artificial and void of emotional appeal. The direction and acting leave much to be desired, even for a picture of this type. No fault can be found with the color photography:—

Nelson Leigh, the Emir of Algiers, wants Gloria Grahame, his daughter, to marry Turhan Bey, a dashing young Captain of the Guards. Their only trouble is that they despise each other. Gloria thinks that Bey is nothing but an opinionated, cocky athlete, while he in turn regards her as spoiled and arrogant. Cesar Romero, the Emir's unscrupulous Grand Vizier, seeks to further his political ambitions by marrying Gloria and, to accomplish this, he secretly employs a band of lawless Bedouins to kidnap her. He then planned to "rescue" her, thus hoping that the grateful Emir would offer him her hand in marriage. The Bedouins bungle the attempt to kidnap Gloria and, in the battle that ensues, the Emir dies from a fatal wound and one of Gloria's hand-maidens is killed. Bey, fearing for Gloria's life, orders her to change clothes with the dead hand-maiden and thus leads the Bedouins to believe that they had killed also the Princess. That night, while held captive by the Bedouins, Bey learns of Romero's perfidy. He manages to escape with Gloria and, with the Bedouins in hot pursuit, finds refuge in the Casbah section of Algiers, which was controlled by thieves and murderers. By posing as a thief and promising to lead a raid on the palace treasury, Bey saves himself and Gloria from harm, but he is compelled to marry Gloria to give his story validity. He then leads a successful raid on the treasury. His daring wins him the acclaim of the thieves, who make him their leader. In the complicated events that follow, Gloria escapes from the Casbah and flees to the palace. Romero, overjoyed, proposes an immediate marriage, but she cannot wed him since she is married to Bey. By offering to divorce Gloria for a price, Bey lures Romero and his soldiers to the Casbah. There, with the aid of the thieves, Bey kills Romero and defeats his forces. Gloria, having learned by this time of Romero's trickery, rushes into Bey's arms.

Sam Katzman produced it, and Richard Bare directed it, from a screenplay by DeVallon Scott, based on a story by William Raynor. Harmless for the family.

"Calamity Jane" with Doris Day, Howard Keel and Allyn McLerie

(*Warner Bros., Nov. 14; time, 101 min.*)

The general run of audiences should get good satisfaction out of this rousing Technicolor western musical. The story itself is not unusual, but it is a pleasing blend of comedy and romance and serves nicely as a framework for the dozen or more tuneful songs and ballads that are sung by Doris Day and Howard Keel, singly and together. There are also several highly entertaining dance numbers. Doris Day is exceptionally good as the fast-shooting, hard-riding Calamity Jane; she plays the role and sings the songs with a vitality and zest that is delightful to watch and hear. Howard Keel, as Wild Bill Hickock, is amiable, and his singing is, as usual, highly pleasing. Worthy of mention also is Allyn McLerie, whose singing, dancing and acting add much to the entertainment values. The direction is fine and the color photography excellent:—

Paul Harvey, owner of the Golden Garter saloon in Deadwood City, finds himself in serious trouble when, through a mixup, he fails to produce Gale Robbins, a beautiful Eastern actress, as advertised. When his indignant patrons threaten to wreck the saloon, Doris, known for her deadly aim, quiets them down with a couple of shots from her gun and rashly promises to bring the actress from Chicago. Wearing buckskins and brandishing guns, Doris goes to Chicago. There, she mistakes Allyn, Miss Robbins' stage-struck maid, for the actress, and makes her an attractive offer to appear at the Golden Garter. Allyn grabs the opportunity to show off her talents. A tumultuous reception greets Doris when she returns to Deadwood City with Allyn, but she feels a pang of jealousy when Philip Carey, a lieutenant attached to a fort nearby, is smitten by Allyn. After a nervous start, Allyn scores a hit at the opening performance, and she then reveals the truth about her identity. The rowdy patrons, led by Howard Keel, decide to accept her, but not before they riot and make a fool of Doris. Deciding that Allyn needs chaperoning, Doris takes her to her shabby cabin. Shocked at the disorder of the place, Allyn applies a "woman's touch" and effects a complete transformation, not only of the cabin, but also of Doris, whom she dresses in feminine frills for the first time. Keel, who had been vying with Carey for Allyn's attentions, is surprised to see Doris as a beautiful young lady and finds himself falling in love with her. But Doris, imagining herself in love with Carey, looks upon Keel as just another friend. Matters become unbearable when Doris sees Allyn embracing Carey. She reverts to her old self and orders Allyn to get out of town. Allyn, however, refuses to be cowed, with the result that Doris becomes a laughing-stock. Keel, feeling sorry for her, makes her see the error of her ways and brings her to the realization that she was really in love with him and not Carey. Doris hastens to apologize to Allyn, and it all ends in a double wedding.

It was produced by William Jacobs, and directed by David Butler, from a screenplay by James O'Hanlon.

Fine for the family.

"The Fake" with Dennis O'Keefe and Coleen Gray

(*United Artists, Sept. 25; time, 80 min.*)

Filmed in Britain, this is a passable if undistinguished murder mystery melodrama, best suited for the lower half of a double bill. The story, which is concerned with the efforts of an American detective to unravel the mystery and murders behind the theft of a famous painting from the Tate Gallery in London, has a fair quota of suspense and excitement, but it falls short of being a thriller and is too transparent to hold one intrigued; one guesses the identity of the culprit long before it is revealed at the finish. Dennis O'Keefe and Coleen Gray are the only Americans in the otherwise all-British cast, and all fulfill the demands of their roles without any particular distinction. There is some comedy, but it is pretty mild:—

Because of the recent thefts of two famous Leonardo da Vinci masterpieces in different parts of the world, O'Keefe is assigned by a New York art collector to guard Da Vinci's "Madonna and Child," which had been consigned to the Tate Gallery for an international exhibition. He cleverly prevents an attempt to steal the painting when it is unloaded on a London dock, and keeps a close watch on it during the exhibition. Suspicious of everyone, he gets into a hassle with Coleen Gray, an employee of the gallery, when he catches her smuggling John Laurie, an elderly man, into the exhibition. Laurie proves to be her father, a talented but unsuccessful painter. Despite the unpleasantness of their first encounter, Coleen and O'Keefe become friends. In the course of events, the "Madonna and Child" is stolen from the gallery and replaced by a fake. Several clues lead O'Keefe to suspect that Coleen's father had a hand in the theft, and he starts an intense investigation with the aid of Guy Middleton, a London insurance investigator. They learn the whereabouts of a secret studio used by Coleen's father and, upon arriving there, find him dead — an apparent suicide. They prove, however, that he had painted the forgery. Additional clues lead them to the discovery that Hugh Williams, a wealthy nobleman and patron of the arts, had engineered the thefts because of an overwhelming desire to possess the treasures, and that he had cleverly managed to kill all who had helped him to obtain the paintings. At the finish, O'Keefe not only traps Williams but he also saves Coleen from meeting the same fate as her father, for Williams, fearing that she may know of his connection with her father, had lured her to his home with the intention of killing her.

It was produced by Steven Pallos, and directed by Godfrey Grayson, from a screenplay by Patrick Kirman.

Unobjectionable morally.

"Gilbert and Sullivan" with Robert Morley and Maurice Evans

(*Lopert-United Artists, special; time, 105 min.*)

Produced in Britain, this is a fine, richly mounted Technicolor production, biographical of the lives and music of W. S. Gilbert and Albert Sullivan, the famed comic opera collaborators. As an entertainment, however, its appeal will be limited to the lovers of Gilbert and Sullivan's works, for it is the excerpts of scenes and music from their famous light operettas rather than their personal story that gives the film a mellow and nostalgic flavor. The musical interludes are colorful and imaginative. They include selections from "Trial by Jury," "The Mikado," "Iolanthe," "The Gondoliers," "H.M.S. Pinafore," "The Pirates of Penzance," "The Yeomen of the Guard" and "Ruddigore."

Covering the period from 1875 to 1907, the story casts Robert Morley as Gilbert, the librettist, and Maurice Evans as Sullivan, the composer, who, as young but talented men, come under the wing of Richard D'Oyly Carte (played by Peter Finch), the famed impressario and promoter of London's Savoy Theatre. Gilbert, a blustering but humorous chap, and Sullivan, a quiet fellow, are of opposite temperaments, but both turn out a series of highly successful light operettas and win world acclaim. The ideal relationship between the two men becomes somewhat strained when Sullivan, despite Gilbert's objections, turns to the writing of more serious music in the hope of winning even greater recognition as a composer. His efforts result in his being knighted by Queen Victoria but lead to a rift with Gilbert. The conflict between them is aggravated by Gilbert's pettiness over the cost of a new carpet for the Savoy Theatre, a clash that results in Gilbert walking out on their partnership. Shortly afterwards, Sullivan's health deteriorates, and the basically warm-hearted Gilbert takes the initiative in effecting a reconciliation with him, but Sullivan dies before they can resume their old friendship. It ends with Gilbert, too, being knighted by Queen Victoria.

The story, while not too strong dramatically, is warm and charming and does have moments of humor and pathos. The acting is uniformly good, but Morley's interpretation of Gilbert as a blustering, irascible fellow is too theatrical to be genuine. The color photography is fine, and the lavish settings and costumes capture the flavor and atmosphere of the gaslight era depicted.

It was produced by Frank Lauder and Sydney Gilliat, and directed by Mr. Gilliat, from a screenplay that was written by himself and Leslie Bailey.

"There were (and still may be) great opportunities for our industry in 3-D pictures, but we must all recognize that with some exceptions, the 3-D product which has been released was distinctly second rate. As a result, the impact of 3-D has been almost destroyed. Cinerama is another development that produces great entertainment values and large boxoffice grosses, but unfortunately, it is necessarily limited at the present time to exhibition in a few large centers.

"Double bills prevail in a great majority of the theatres in this country. The industry has suffered for a long time with the admitted evils of this practice, and I believe that you recognize, as well as I do, that many 'B' pictures that have been included in double bills have driven away patrons from theatres rather than brought them in.

"National Theatres has a tremendous stake in the future of this industry. We believe so thoroughly in the amazing possibilities of the CinemaScope-type method of production and exhibition that we have invested very large sums in installing equipment in our theatres to take advantage of these developments. Upon completion of all installations, the total amount expended will have exceeded five million dollars, with the cost of new equipment averaging about $20,000 per theatre.

"I want to assure you that I have no personal axe to grind for the CinemaScope process as such. However, as president of National Theatres, I do have a grave responsibility to thousands of public stockholders, and both you and I have equal responsibility to the industry of which we are a part. The entire industry should strike while the iron is hot. The exhibitor needs the best efforts of your studio and all other studios. If you will provide the country's theatres with product, I am certain that good showmanship, combined with this new and exciting entertainment, will produce real results for all of us."

In making copies of the above letter available to the press at a luncheon, Mr. Skouras made available also the grosses registered thus far by "The Robe" in the first eleven engagements in his circuit, as compared with the average weekly gross in each theatre over the past two years.

Beginning with the Roxy Theatre in New York, the total gross for five weeks and five days has reached $1,119,000, as compared with the weekly house average of $65,900.

In Hollywood, the Chinese Theatre has grossed $270,000 in four weeks and four days, as compared with the weekly house average of $8,800.

The Fox Theatre in Philadelphia has registered $266,000 in four weeks and four days, as compared to the weekly weekly house average of $14,100.

In Detroit, the Fox Theatre has grossed $232,000 in three weeks and four days, as compared to the weekly house average of $17,800.

The Fox Theatre in San Francisco has hit a total of $207,000 in three weeks and six days, as compared to the house average of $14,100.

The Fifth Avenue Theatre in Seattle has racked up a gross of $106,000 in three weeks and five days, as compared to the weekly house average of $6,000.

In Kansas City the Orpheum Theatre has reached a gross of $96,000 in three weeks and five days, as compared to a house average of $4,600.

The Orpheum Theatre in Portland, Ore., has registered $68,000 in two weeks and five days, as compared to a weekly house average of $6,800.

The Denver Theatre in Denver has reached a gross of $74,000 in one week and four days, as compared to the weekly house average of $13,200.

The California Theatre in San Diego reistered $39,000 in six days, as compared to the weekly house average of $10,600.

In Spokane the Fox Theatre has grossed $20,000 in five days, as compared to the weekly house average of $7,500.

The total gross for the above eleven engagements, exclusive of taxes, amounts to $2,497,000, and in each case the picture is continuing its engagement.

These grosses, even at advanced admission prices, are nothing short of amazing, and the sensational business enjoyed by the National Theatres is being matched in every other engagement of "The Robe" throughout the country. Last June, Al Lichtman, 20th Century-Fox's director of sales, predicted at a trade press conference that the picture would gross $30,000,000. The newsmen present were inclined to feel that his prediction was somewhat fantastic, but from the way the picture is breaking records it seems as if his estimate will be proved right.

A LOSS TO THE INDUSTRY

The untimely passing within one week of Charles E. "Chick" Lewis, editor and publisher of *Showmen's Trade Review*, and Henderson M. Richey, MGM's director of exhibitor relations, removes from the motion picture industry two of its most important figures and stalwart champions.

Mr. Lewis, fondly known as "Chick," entered the industry in 1909, at the age of 13, as a studio boy for the old IMP company and continued with several Carl Laemmle, Sr. enterprises, including the handling of distribution for the Jungle Film Co., and the World Best Film Co. In 1915 he was named Eastern sales manager for the K. C. Booking Co., a subsidiary of the Kinephoto Corporation. He turned to exhibition in 1916, serving as circuit and division manager in New York and New England, and built about a dozen theatres while associated with the Homack Construction Company. He entered the trade paper field in 1928 and, after serving as editor of the *Motion Picture Herald's* Managers' Round Table, launched *Showmen's Trade Review* in 1933. Since that time "Chick" had played an active role in many industry matters and for a number of years was international press guy for the Variety Clubs International. He will best be remembered, however, for his unselfish devotion to the affairs of the Will Rogers Memorial Hospital, of which he was the executive vice-president at the time of his death. More than any other individual, "Chick," through his untiring efforts and at a great personal sacrifice, was responsible for saving the hospital when it was on the verge of closing for lack of funds, and for building it up into the great institution that it is today.

Mr. Richey was a newspaperman in Indiana and Ohio before entering the motion picture industry in 1924 to handle the exhibitor phase of the tax repeal campaign that year. From 1931 to 1938 he served as general manager of Allied Theatres of Michigan, and during the years that he held that post he was without question the finest organizer the exhibitors ever had. The work he did for the organized exhibitors of Michigan will always stand as a monument to him. The membership of his organization was the greatest ever known in the history of that state, and under his leadership the treasury of the organization had the most money. He was a valuable asset to National Allied, particularly in the first years after its birth, and whenever funds were needed to carry on some campaign, he and the late Al Steffes would put their heads together and would unfailingly find the money that was needed. Richey joined the Co-Operative Theatres of Michigan in the summer of 1938, and after several months resigned to become the director of exhibitor relations for RKO Radio Pictures. He joined MGM in 1940 in a similar capacity, and also became the company's sales promotion manager in 1945. Richey traveled far and wide as MGM's head of exhibitor relations, attending numerous exhibitor conventions throughout the years, and his keen understanding of the exhibitors' problems enabled him to render invaluable services both to the exhibitors and his company. Throughout his colorful career, Richey played a leading role in the war loan drives and other industry campaigns, and was active also in organizing COMPO and furthering its aims.

The passing of "Chick" Lewis and "Hendy" Richey will leave our industry very much poorer indeed, but they will long be remembered as men who were genuine and who worked sincerely for the best interests of the industry as a whole.

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THE TOA CONVENTION

Like the recent National Allied convention in Boston, the delegates attending the annual convention of the Theatre Owners of America, held in Chicago this week, were primarily concerned with obtaining more complete information on the new projection processes, the equipment required, and the cost of installation. The fact that the TOA convention was combined with the conventions of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Supply dealers Association enabled many of the delegates to obtain proper answers to problems that have been perplexing them ever since the new-dimension craze swept down on the industry.

A highlight of the meeting was the Theatre Equipment and New Processes Forum, held on Wednesday afternoon, during which a panel of TESMA experts answered numerous questions from the floor. Most of the questions, to no one's surprise, dealt with CinemaScope, and were answered by Earl Sponable, of 20th Century-Fox. His answers revealed that the exhibitors should have no difficulty in obtaining CinemaScope lenses without delay, because a large stockpile is now available; that, though his Company believes that the Miracle Mirror and Astrolite screens are best suited for CinemaScope, it will not require the exhibitor to buy either one for the presentation of CinemaScope pictures, provided that the screen he does obtain has proper light reflectivity; that his company has no intention of making CinemaScope pictures available with standard sound tracks; that it is pleased with the sound in its four-track system; that developments are under way to extend the life of the magnetic sound heads; and that considerable progress has been made for the showing of CinemaScope films in drive-ins.

Another convention highlight was the keynote address delivered on Tuesday by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, who voiced his deep concern over the increasingly high film rentals and over-extended playing time demanded by the distributors. Stating that the distributors' exorbitant demands stemmed from the shortage of product, he emphasized the great need for an adequate supply of pictures for the theatres so that they could operate at a profit and be in a position to properly maintain their physical plants and thus stay in business. He added that enlightened self-interest on the part of the producers should be sufficient to cause them to produce increased numbers of pictures, but that, if the producers will not recognize the facts, then "the exhibitor, who has the greatest stake in the industry by approximately a ratio of four to one in money investment, must protect himself, whether it is by producing pictures, by financing production, or in some other manner."

Among the other speakers were Robert J. O'Donnell, general manager of the Interstate Circuit, who urged the exhibitors to keep an open mind on all new techniques and developments; Herbert Barnett, head of the Society of Motion Picture and Television Engineers, who stressed the need for a research program to bring about progressive development of the new techniques; and Hedda Hopper, the nationally syndicated columnist and silent screen star, who deplored the failure of the industry to establish a public relations program.

A strong case was made out for theatre television by Si Fabian, Mitchell Wolfson, Nathan Halpern, Marcus Cohn and William Rosensohn. They urged the exhibitors to support theatre TV and install equipment, warning that, unless the theatres take steps to bring events of interest to the public on their screens, the advocates of subscription television will do their utmost to bring such events to the public in their homes. They added that, once subscription TV gains such a foothold, it would be only a matter of time before first-run movies would be available through that medium and to the detriment of the motion picture theatres.

On Monday, the TOA board of directors elected Walter Reade, Jr., of New York, as president of the organization, succeeding Alfred Starr, who was named chairman of the board. Charles P. Skouras was named honorary chairman.

The actions taken by the convention at its closing session Thursday will be reported in these columns next week.

A SOBER APPEAL

In an address made this week before the convention of Allied Theatres of Indiana, Abram F. Myers, National Allied's general counsel and chairman of the board, was highly critical of "the restrictions and conditions that stigmatize" 20th Century-Fox's policies on CinemaScope, and he warned that the industry will be headed for a new era of "controversey and litigation" if the other distributors follow suit.

While he gives credit to 20th Century-Fox for the "tremendous " job it has done in bringing CinemaScope to the public's attention and thus awakening a new public interest in the movies, Mr. Myers states that Spyros Skouras and his associates must get over the notion that they can impose on the theatre owners their ideas as to what kind of screen and what kind of sound must be used in connection with CinemaScope pictures." Declaring that Allied "labored long and hard to establish the proposition that an exhibitor's theatre is his castle," Mr. Myers added that "the exhibitors do not now propose to give up the freedom that the courts have given them."

Mr. Skouras, said Myers, has declared that his company is not wedded to any particular screen, and that if anybody can produce a screen as good as the two already approved, it will be approved also. "But make no mistake concerning the true import of his statement," said Myers. "As of today, if you want to play 'The Robe,' you will have to install either a Miracle Mirror screen, which is a 20th Century-Fox product, or an Astrolite screen, which is being produced with capital advanced by that company and in the marketing of which it is financially interested."

Conceding, for the sake of discussion, that the Fox-approved screens are best suited for CinemaScope, Myers points out that many exhibitors, "acting in good faith and often in ignorance of Skouras' position, have installed panoramic screens of other manufacture. I hold no brief for the makers of screens which are not Skouras-approved. They can fend for themselves. But as Counsel for Allied I have a large number of independent exhibitors as my cherished clients. As long as I stand in that relation I shall do all in my power to protect their rights. And the exhibitors' freedom of choice in respect of the pictures they play, the equipment they buy and the policies they operate on is a fundamental right that must be respected."

Stating that Mr. Skouras and his lawyers certainly know that it is unlawful for any manufacturer or producer to sell or lease its products in interstate commerce on the condition or understanding that they shall not be used in connection with the commodities, equipment or supplies of any competing manufacturer, Mr. Myers expressed the belief that 20th Century-Fox's present "defiant" attitude is based on a "misinterpretation of the change that took place in Washington last January."

Mr. Myers goes on to charge that, while 20th Century-Fox attempts to "foist" the CinemaScope version of stereophonic sound on the independent exhibitors, it lessens the requirements when it comes to the affiliated circuits, and cities as an example the Loew's Capitol Theatre, in Washington, which is playing "The Robe" without auditorium speakers.

(Continued on back page)

"The Bigamist" with Edmond O'Brien, Joan Fontaine and Ida Lupino

(Filmakers, no rel. date set; time, 79 min.)

Although Ida Lupino has done a creditable directorial job, this adult drama is too heavy and depressing to be classified as entertainment. It is a "soap opera" type of story, revolving around a traveling businessman who, motivated by loneliness, commits bigamy. Edmond O'Brien does good work in the leading male role, but it is difficult for one to feel sympathy for him, since he is old enough and seemingly intelligent enough to know that bigamy is a crime. Lonesomeness certainly is not an excuse for a criminal act. But the Breen office seems to have been appeased by the fact that O'Brien is shown admitting his crime when the two women married to him don't know how to get out of their awkward situation. There is considerable marquee value in the names of the players, but the picture leaves much to be desired and is best suited for theatres that can get by with sordid themes. There is no comedy relief whatever. The photography is in a rather low key:—

Edmond O'Brien and Joan Fontaine, his wife, childless after eight years of marriage, seek to adopt a child. Upon investigation, Edmund Gwenn, an officer of the adoption agency, discovers that O'Brien is married also to Ida Lupino and is the father of her baby son. The appalled Gwenn is about to call the police when O'Brien persuades him to listen to his story. He explains that his double life was the result of unending loneliness while away from home, caused by Joan's unrelenting desire for their success in business, even to the neglect of their married life. He had met Ida in Los Angeles and, though their first few meetings were innocent, they eventually led to an affair and the birth of their son. Not wishing to desert Ida, but fearing that to reveal his marital status would drive her away from him, he had married her. In the meantime Joan's attitude toward their own marriage had softened, and she had acquired a consuming desire to adopt a child. Loving her very much, he had decided to help her adopt the child, after which he planned to divorce her in favor of Ida. After hearing O'Brien's story, Gwenn brings out the fact that he is a bigamist, but he is curiously touched by the predicament of a man who honestly loves two women and leaves without calling the police. O'Brien, realizing that there is only one course open to him, goes to the police and makes a full confession. Both wives appear in court when judgment is passed on O'Brien, and as they leave the court room silently it is left to the audience to decide which one of the women will forgive him after he has served his sentence.

Collier Young wrote the screenplay and produced it, and Miss Lupino directed it.

Adults.

"Escape from Fort Bravo" with William Holden and Eleanor Parker

(MGM, November; time, 98 min.)

A good outdoor melodrama, photographed by the Ansco Color process. Set in the Arizona Territory during the Civil War, and centering around the attempted escape of Confederate prisoners from a Union fort, the story itself follows a standard formula, but it holds one's interest well and is filled with fast and exciting action throughout. Most of the thrills stem from the battles between the soldiers of both sides and the marauding Indians. A novel and exciting twist to one of these battles is where the Indians simultaneously fire hundreds of arrows high into the air so that they may rain down behind a rocky formation protecting the white defenders; the effect is fascinating. The romantic interest plays an important part in the story without interfering with the action. The direction and acting are competent, and the color photography, particularly in the outdoor scenes, a treat to the eye:—

A group of Confederate prisoners, headed by Captain John Forsythe and including, among others, William Demarest, John Lupton and William Campbell, find that escape from Fort Bravo, a Union stronghold, is virtually impossible, for to do so they must fact the hazards of the desert, unfriendly Indians and William Holden, a lonely, hard-bitten Union officer, who had proved his boast that no "Reb" will escape while he remains at Fort Bravo. While on a mission with a detachment of troopers, Holden rescues a stagecoach from an attack by the Indians. Eleanor Parker, the lone passenger, proves to be a close friend of Polly Bergen, the commanding colonel's daughter, who was about to marry Richard Anderson, a lieutenant. Bold, pretty and vivacious, Eleanor, who had ostensibly come to the fort to attend Polly's wedding, wins Holden's heart. Actually, however, she was a Southern sympathizer engaged to. Forsythe, and her real purpose in coming to the fort was to help him carry out an escape plan on the night of the wedding. Matters become somewhat complicated when she finds herself falling in love with Holden, but she decides to remain loyal to Forsythe. She helps Forsythe and his companions to escape, and joins them. Realizing that Eleanor had fooled him, the bitter Holden pursues the fugitives and captures them. All, however, are attacked by Indians before they can return to the safety of the fort. Hemmed in by the redskins, Holden arms the Confederates to help combat the attack. Lupton, looked upon as a coward by Holden, escapes on a stray horse. Through clever strategy the Indians kill most of the party, including Forsythe. Holden, to save the survivors, including Eleanor, decides to sacrifice himself in an effort to make the Indians believe that the others are dead. Just as he walks out into the open and the Indians start to shoot at him, the Cavalry, summoned by Lupton from the fort, arrive on the scene and disperse that attackers. It ends with Eleanor in Holden's arms.

It was produced by Nicholas Nayfack, and directed by John Sturges, from a screenplay by Frank Fenton, based on a story by Phillip Rock and Michael Pate.

Family.

"Paris Model" with an all-star cast

(Columbia, November; time, 81 min.)

The title of this comedy-drama and the array of name players offer good exploitation values to the exhibitor, but it misses fire as an entertainment and does not rise above the level of program fare. Made up of four unrelated stories that revolve around the wearers of an original Paris gown and copies of it, the picture is reminiscent of "Tales of Manhattan," the successful 1942 production, which had a series of short stories centering around a gentleman's tailcoat. But, like most imitations, this one does not approach the charm of the original. The chief fault with the picture is the weak screenplay, which lacks originality and which fails to provide a clever climax to each of the four episodes. Moreover, it is loaded down with excessive and dull dialogue, causing one to become fidgity in his seat. There are a few laughs, but for the most part the comedy falls flat and the action tires one.

The first episode starts in a fashionable Paris dress salon, where Eva Gabor, a ravishing blonde beauty, purchases an expensive new creation, called Nude at Midnight, with which she hoped to captivate Tom Conway, a wealthy young rajah. She makes considerable progress with Conway while they dine at a gambling casino that evening, but the climax has him leaving her flat when his eye is caught by Laurette Luez, the young woman who had modeled the dress purchased by Eva.

The second episode takes place in New York, where a copy of the dress is bought by Paulette Goddard, a shapely secretary who was out to steal Lief Erickson, her employer, away from Gloria Christian, his plain-looking wife. Just as Erickson is about to capitulate to Paulette's charms, his wife appears on the scene wearing a Nude at Midnight and looking extremely sexy. He willingly joins her, leaving Paulette dejected.

The third episode has Marilyn Maxwell buying a copy of the dress for the purpose of vamping Cecil Kellaway, an elderly bed manufacturer, into appointing Robert Bice, her husband, as head of the firm upon his (Kellaway's) retirement on the following week. Kellaway, an old rouge, is easily swayed by Marilyn's flirtatiousness, but in the final analysis it turns out that Florence Bates, his wife, controls the business, and she, resenting Marilyn's methods, appoints Byron Foulger, a timid bookkeeper, as new head of the firm.

The fourth episode has Barbara Lawrence purchasing a copy of the dress in a final effort to induce Robert Hutton, her boy-friend, to propose to her. Hutton takes her to Romanoff's for dinner and his eyes pop when he sees her in the dress, but it is not enough to induce him to propose. He comes through with a hasty proposal, however, when Conway, the rajah, sitting at another table, is attracted to Barbara and sends over a note asking her to join him. Barbara declines the invitation and leaves the restaurant with a thoroughly subdued Hutton.

It was produced by Albert Zugsmith, and directed by Alfred E. Green, from a story and screenplay by Robert Smith.

Adult fare.

"Flight Nurse" with Joan Leslie and Forest Tucker

(*Republic, November; time,* 90 *min.*)

Like other service pictures in which Republic seems to specialize, this one pays tribute to the U.S. Air Force Nurses Corps. The story and treatment are not exactly novel, but it is a good picture of its kind and in many situations could get by as the top half of a double bill. The picture should have a fairly strong appeal to women because of the heroine's romance with an Air Force pilot and her anguish over his safety, but it should appeal also to the action fans because of the exciting war scenes in Korea and the dangers encountered by the principals while they evacuate the wounded from the battlefronts. Poor judgment was used in the several sequences that deal with Communist atrocities committed against UN troops. These atrocities are dealt with at length and, even though true, they have been dragged in by the ear for anti-Communist propaganda purposes and seem to be out of place in what is supposed to be a motion picture entertainment. Joan Leslie is effective as the heroine, as are Forrest Tucker and Arthur Franz, as the pilots in love with her. The direction is good, and so is the photography:—

Assigned to Korean war duty by request, Joan, a flight nurse, arrives in Japan and is keenly disappointed when Franz, her fiance, an Air Rescue helicopter pilot, is not there to meet her. She is assigned to an Air Evacuation Squadron headed by Marie Palmer, the Chief Nurse, and becomes close friends with Jeff Donnell and Kristine Miller, two other nurses. Her first mission to Korea leaves her shocked when she sees the wounded coming in from the battlefronts, but she quickly settles down to the job of caring for the injured and wins the admiration of Forrest Tucker, pilot of the flying ambulance that carried the wounded men back to Japan. Although aware that she is engaged to Franz, Tucker makes a play for Joan, but she remains faithful to Franz and spends several wonderful hours with him when they finally meet. In the events that follow, Joan is swallowed up in the thick of action when the enemy forces the UN troops to retreat. She shows the utmost courage under fire and stubbornly refuses to take a rest, even after collapsing upon learning that Franz is missing in action. She herself is injured during a particularly daring air rescue, and while convalescing in the hospital is overjoyed to learn that Franz, though wounded, was still alive. Both are reunited in the hospital and Franz looks forward to marrying her and taking her back to the United States. Joan, however, realizes that her work as a flight nurse is more important at the moment than marriage, and that her wartime experiences had caused her to fall in love with Tucker. She truthfully explains her feelings to the understanding Franz, and he gallantly walks out of her life. It all ends with her return to active duty at Tucker's side.

It was directed by Allan Dwan, from a screenplay by Alan LeMay.

Suitable for all.

"Man in Hiding" with Paul Henreid and Lois Maxwell

(*United Artists, Oct.* 2; *time,* 79 *min.*)

This British-made mystery melodrama has little to recommend it. That it is all talk and no action is bad enough, but what is even worse is the fact that the players' British accents make much of the dialogue indistinguishable. This, coupled with the fact that the story itself is an obscure, poorly motivated tale about a manhunt for an escaped convict, causes one to lose interest in the proceedings from the very first reel. The cast is all-English with the exception of Paul Henreid. The acting is only fair, but there was not much that the players could do with the stock characterizations and inept story material.

The story has Kieron Moore, an artist found guilty of murder but declared insane, escaping from prison. The news terrifies Lois Maxwell, his wife, a beauty editor now in love with Bill Travers, a young engineer. Hugh Sinclair, Lois' employer, sympathizes with her, but he cannot conceal his own disturbance. For some obscure reason, Henreid, an amateur detective, is persuaded by a friend of the escaped man to find him before the police do. He manages to catch up with the fugitive and, after winning his confidence, learns that he had escaped to prove his innocence and to discover and expose the real murderer. Henreid believes Moore and joins forces with him. Meanwhile he learns that Lois' marriage to Moore had been an unhappy one but that Moore bears her no grudge. After a series of events that are too obscure and confusing to comprehend, Henreid contrives to bring Moore, the police and the possible suspects together at a party. There, Moore recognizes Sinclair as the man who had committed the crime for which he had been convicted on circumstantial evidence. Sinclair bolts from the party, with the police in hot pursuit. Cornered, he falls to his death in a last bid for freedom. His innocence established, Moore decides to go abroad, leaving Lois free to marry Travers.

It was produced by Alexander Paal, and directed by Terence Fisher, who wrote the screenplay in collaboration with Paul Tabori. Adult fare.

"The Nebraskan" with Phil Carey and Roberta Haynes

(*Columbia, November; time,* 68 *min.*)

If 3-D photography still has box-office value in your situation, this Technicolor Indians-versus-whites melodrama, which has been photographed in that medium, may do above-average business. Otherwise, it is a very ordinary picture of its kind, best suited for the lower half of double bills in theatres that cater to undiscriminating action fans. There is considerable killings, shooting and hand-to-hand combats, but all this movement does not compensate for a hackneyed story that lacks dramatic power and emotional appeal. The direction and acting are passable, and the color photography fine:—

Phil Carey, an Army scout, and Maurice Jara, his Indian aide, reach Fort Kearney with a horde of Indians in hot pursuit. Led by Jay Silverheel and Pat Hogan, his son, the Indians demand that Jara be turned over to them, accusing him of having murdered a tribal chieftan. Regis Toomey, the commanding colonel, refuses the demand, explaining that Jara is entitled to a fair trial. The Indians refuse to accept Toomey's edict and threaten war. Jailed along with Lee Van Cleef, a renegade soldier, Jara is forced to accompany him when he escapes that night. Carey and three soldiers go after them. Despite Jara's protests, Van Cleef shoots at the pursuers, killing the three soldiers and wounding Carey. Both men are later captured by Carey while Van Cleef is in the act of holding up Richard Webb, a gambler, and Roberta Haynes, his girl-friend, passengers on a stage coach. Jara protests his innocence, but Carey refuses to believe him. En route to the fort, Carey stops at a deserted way station operated by Wallace Ford, a veteran ex-cavalryman, who puts the party up for the night. The Indians, learning of Jara's presence at the way station, come there to get him. When Carey refuses to give in to their demands, the Indians surround the station and attack it. While the little garrison fights off repeated attacks, it comes out that Roberta had once been Carey's sweetheart, but had deserted him for Webb. She denounces Webb when he shows his cowardice and fights side by side with Carey. In the course of the battle, Webb and Van Cleef are killed, and Roberta is seized by the Indians. Jara, to prove his friendship for Carey, offers to surrender if the Indians will release Roberta and allow her and the other whites to return to the fort unharmed. Silverheel, the chief agrees, but he goes back on his word when Jara surrenders and prepares to kill the entire group. Silverheel's son, who had been rescued from a burning building by Carey, intervenes and proves that his father and not Jara had murdered the tribal chieftan. The Indians turn on their chief, release the whites, and promise peace.

It was produced by Wallace MacDonald, and directed by Fred F. Sears, from a screenplay by David Lang and Martin Berkeley, based on a story by Mr. Lang.

Harmless for the family.

After describing other objectionable trade practices indulged in by the film companies, and after stating that he is not at all sure that the welcome mat put out by he present Administration "has not been misconstrued in some industry quarters as an invitation to resume the depredations that were brought to an inglorious halt in 1938 when the Government suit was filed," Mr. Myers declares that, even if the film companies "are correct in assuming that the lid is off, they can hope for a only a brief monopolistic orgy," for "the anti-trust laws still are in the books and the force of public opinion is as strong as ever."

Appealing to Mr. Skouras to ease up on his company's policy, Mr. Myers had this to say.

"To those of you who have been in this business a long time and have good memories, this speech must have a familiar ring. Except for a few new words describing technological innovations, it might have been made 25 years ago when the big circuit theatres were being supplied with sound equipment that was beyond the reach of the independent exhibitors. When that problem was laid before David Sarnoff, he grasped the gravity of the situation and agreed to produce standard equipment for the smaller houses that would be within the reach of all. He then exhibited the greatness that has characterized him throughout his career and, by enabling the exhibitors to bring sound pictures to the neighborhoods and small towns, laid the foundation for an era of prosperity that made the motion picture industry the envy of all beholders.

"At this critical juncture in the industry's affairs, Spyros Skouras has the same opportunity that David Sarnoff had to establish himself as a great industrial statesman. Let him put aside his dream of a one-medium industry producing pictures only for exhibition in big city first-run theatres on long engagements at high admission prices. Instead, let him give thought to making CinemaScope pictures available to all classes at prices and upon conditions within their means. Above all, let him see clearly, as David Sarnoff did, that the motion picture business must have retail outlets convenient to all customers and prospective customers everywhere.

"Surely Mr. Skouras must be impressed, as all the rest of us are, with the importance of this grass roots representation in protecting the industry against unfair taxation and regulation.

"Therefore, I appeal to Mr. Skouras from this platform to prove himself worthy of the great responsibility that now rests upon him and to modify the drastic policies that his company is now pursuing in regard to CinemaScope installations and CinemaScope pictures. Clear the way for increasing the production and reducing the price of anamorphic lenses. Do not insist that exhibitors who have installed new screens of suitable size shall tear them out in favor of Miracle Mirror or Astrolite screens, if they will reasonably serve the purpose. Forget about stereophonic sound with its four channels and auditorium speakers for medium size and small theatres . . .

"Also, Mr. Skouras, I implore you to consider the plight of the drive-in operator and the exhibitor whose theatre is so constructed that it cannot be adapted to CinemaScope. Most of these exhibitors have been loyal customers of 20th Century-Fox for many years and they have a claim to your consideration. In Boston you admitted that your company had conventional prints of 'The Robe' but you asserted that they were only for non-theatrical use. Why not make such prints available to those exhibitors who cannot convert to CinemaScope? The theatres now showing 'The Robe' are enjoying extended runs. They will not be hurt if the picture is later made available to the subsequent runs for exhibition in the only way for which they are, or can be, equipped.

"The motion picture business is again on the march. It has frontiers to conquer. As costs rise, its principal competitors are reducing the quality of their entertainment and are relying more and more on huckstering. If the movie industry can hold together in a concentrated drive to promote theatre attendance and keep the theatres open, I am confident it will succeed. You, Mr. Skouras, are in a position to insure this success if, instead of surrounding CinemaScope with all those hampering restrictions and conditions, you will see to it that the fine attractions produced by this method are brought to the people on Main Street, in the neighborhoods and suburbs, in the small towns and to those who for various reasons must view pictures from a parked car in a drive-in.

"Unless blind selfishness is laid aside and the whole industry can join in a grand march to better business, I can see only strife, frustration and probably disaster for everyone. I look with dread on another era of controversy and litigation. There is a time to tear down and a time to build up, and this is the time to build. But the independent exhibitors will not suffer themselves to be excluded from this business by the selfish machinations of the film companies, the major circuits, or by any combination of those elements. If worse comes to worst, I only hope the attorneys for the film companies will not have the effrontery to appear before Congress and seek a modification of the antitrust laws that will relieve them from the legal liabilities they are bent on piling up. If they do, they may find that, before any such bill can pass through Congress, a strong case will have been made for strengthening the antitrust laws and increasing the amount of the recoverable damages."

"How to Marry a Millionaire" with Marilyn Monroe, Betty Grable, Lauren Bacall, David Wayne, Rory Calhoun, Cameron Mitchell and William Powell

(*20th Century-Fox, Nov.; time, 96 min.*)

"How to Marry a Millionaire," 20th Century-Fox's second CinemaScope production, is a box-office natural from all angles — presentation, story, cast, direction, production values, Technicolor photography and, above all, entertainment values that will register strongly with the great mass of movie-goers. Being a light, frothy type of intimate comedy, the picture should dispell whatever doubts may still exist about the suitability of CinemaScope for all types of stories. It would be a highly entertaining show in conventional 2-D form. In CinemaScope, however, it has an added quality of fascination that is brought about by the spaciousness of the outdoor scenes and by the visual impact of the lavish indoor settings and costumes, all of which does not detract even the slightest from the intimacy of the comedy as a whole. From the entertainment point of view, it is a vastly amusing and pleasant frolic, with Betty Grable, Marilyn Monroe and Lauren Bacall in top form as three dress-models who set out on a campaign to snare three millionaire husbands for themselves. The methods they pursue, and the experiences they encounter, make for many mirth-provoking gags and situations, with the result that one is kept laughing all the way through. Miss Monroe is particularly comical because of the fact that she is as "blind as a bat" without her glasses, which she avoids wearing lest men fail to notice her. Highly amusing characterizations are turned in by David Wayne, Fred Clark and Cameron Mitchell, as different types of millionaires, while William Powell is his usual suave self as a wealthy oil man.

The story has the three girls renting Wayne's luxurious penthouse to carry out their plan. Wayne, a millionaire himself, had gone into hiding because of a tax evasion problem. While shopping for groceries without money, Betty permits Mitchell to pay for them, but Lauren gets rid of him quickly because he was not well dressed. Unknown to the girls, Mitchell is a multi-millionaire. The girls have no luck at all with their campaign, and keep selling Wayne's furniture to exist. Meanwhile Mitchell telephones consistently in an unsuccessful effort to date Lauren. Their luck changes when Powell, a widower in his late 50's, invites them to a reception of the Oil Institute. After the reception, Lauren pairs off with Powell; Marilyn with Alex D'Arcy, a dashing type, who arranges to meet her in Atlantic City; and Betty with Fred Clark, a stuffy, middle-aged tycoon, who, though married, induces Betty to accompany him to his lodge in Maine. Powell finds himself in love with Lauren, but he realizes that he is too old for her and returns to Texas, despite her willingness to marry him. In Maine, Clark comes down with the measles and, while waiting for him to recover, Betty falls in love with Rory Calhoun, a Forest Ranger. Marilyn, minus her glasses, boards a wrong plane, and on it meets and falls in love with Wayne. Meanwhile Lauren finally dates the persistent Mitchell and falls for him, but she thrusts him aside quickly when Powell returns and proposes. On the day of the wedding, Marilyn and Betty show up, both married to Wayne and Calhoun, respectively. Although disappointed because her friends married for love instead of profit, Lauren does the same thing by rejecting Powell at the last minute for Mitchell, only to be shocked no end to learn later that he had more millions than Powell.

It was produced by Nunnally Johnson, and directed by Jean Negulesco, from a screenplay by Mr. Johnson, based on plays by Zoe Akins, Dale Eunson and Katherine Albert.

Suitable for the family.

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AN INCONCLUSIVE TEST

The proponents of third-dimension pictures, particularly an organization calling itself the Council for 3-D Film Progress, which is supported mainly by the Polalite Company and Polaroid Corporation, manufacturers of 3-D glasses, have been making much of the claim by MGM that "Kiss Me Kate," exhibited recently in six test engagements to determine audience acceptance of both 3-D and standard projection, showed that the 3-D engagements did 40 per cent better business than the 2-D engagements.

The results of these test engagements are being hailed by the 3-D boosters as conclusive proof that the public has not wearied of 3-D, and that there is a definite place on the screen for a reasonable number of good pictures shot in that medium.

In playing up these results, however, neither MGM nor the Council for 3-D Film Progress makes mention of the fact that in Syracuse, Dallas and Columbus, where the 3-D test engagements were held, both the Polalite Company and the Polaroid Corporation spent considerable money in high-powered publicity and advertising campaigns to stir up unusual interest in the picture and to inform the public that the theatres' 3-D equipment had been completely re-engineered and that they would be provided with improved, newly-designed glasses. By contrast, the picture opened in Houston, Rochester and Evansille, where it was shown in 2-D, with no more than normal advertising and exploitation.

In view of the extraordinary and expensive exploitation efforts put behind the 3-D engagements, the results of MGM's test can hardly be considered conclusive, and it certainly does not provide either production or exhibition with a sound basis on which to reconsider the future box-office potentialities of 3-D films. HARRISON'S REPORTS ventures to say that if "Kiss Me Kate" is shown in comparable situations in both 2-D and 3-D, with equal exploitation efforts behind the showings, the 2-D version would prove to be the more popular.

COMPO REDUCES ITS DUES

Meeting in Chicago last week, a committee comprised of Sam Pinanski, Al Lichtman, Trueman Rembusch, Wilbur Snaper, Col. H. A. Cole, Pat McGee and Abram F. Myers, decided that exhibitor dues to the Council of Motion Picture Organizations will be reduced this year by 25 per cent under the figure they paid last year.

The following statement was issued by the committee:

"In view of the position in which COMPO finds itself financially, with a carryover of approximately $50,000, justifying lesser demands for funds, it has been decided to cut back exhibitor dues by 25 per cent.

"The distributors have agreed to a dollar for dollar matching of these funds. The MPAA has estimated its liability at $150,000 on this basis, but if exhibitor dues exceed this figure, the distributors will meet this average on the same dollar for dollar basis."

This year's dues, representing the 25 per cent reduction, will be as follows:

Indoor theatres: Up to 500 seats, $7.50 yearly; up to 750 seats, $11.25; up to 1,000 seats, $18.75; up to 2,500 seats, $37.50; over 2,500 seats, $75.

Drive-In theatres: Up to 300 car capacity. $7.50 yearly; up to 500 car capacity, $11.25; up to 600 car capacity, $18.75; over 600 car capacity, $37.50.

The annual dues-collection drive will be held in all territories during the week of November 30 - December 7 and, as was the case in last year's drive, the canvass of theatres will be made by the sales forces of all the ten major film companies, working under the direction of distribution and exhibitor committees in each area. In announcing the dues collection drive, Robert W. Coyne, COMPO's special counsel, made it clear that it is being conducted with the approval of TOA, National Allied, Metropolitan Theatre Owners, ITOA and Western Theatre Owners, the five exhibitor organizations that are charter members of COMPO.

Last year's dues collection resulted in the enlistment of about 14,000 theatres as dues-paying members of COMPO. It is to be hoped that there will be a considerable increase this year, for the need of an all-industry organization like COMPO is greater than ever. It is not necessary for HARRISON'S REPORTS to extol COMPO's accomplishments, for they are well known to all of you. It will say, however, that the industry is indeed fortunate that it has in COMPO's leadership men of experience, integrity and tact, who are willingly giving of their valuable time to guide the industry on a proper course and to unify it on matters of common interest.

The excellent manner in which they organized and directed the tax repeal campaign this year is a credit to their ability, and they are already hard at work preparing the new campaign. The efforts of these men are sincere and inspiring, and should command the respect and support of every exhibitor in the country.

TOA IN NEW MOVE FOR ARBITRATION

At the closing session of the TOA convention in Chicago last week, the organization voted unanimously to "join the distributors and all other exhibitor groups that wish to establish a system of arbitration for the use of all exhibitors in the country who desire to use it."

This move to resume arbitration discussions was the most important decision taken at the convention, but whether or not anything will come of it is a matter of conjecture, for it is doubtful if the distributors would want to agree to an arbitration system in which National Allied is not a participant. Allied, as it is known, has refused to become a party to any plan that does not include the arbitration of film rentals, to which demand the distributors refuse to concede.

Speaking on the subject at the convention banquet, Alfred Starr, TOA's retiring president, said that arbitration will not offer an easy solution for all our problems and disputes, and does not guarantee the survival of a marginal theatre. "The very best that can be said for it," he said, "is that it provides a forum, a calm meeting place, and an opportunity for an aggrieved person to talk out his problems under circumstances that compel careful consideration."

Mr. Starr's viewpoint is indeed well taken, but it is doubtful if Allied will go along with it since it has made it clear that any arbitration plan, to be acceptable to it, must offer immediate, direct and substantial relief to exhibitors who are struggling to keep their heads above water.

"Shark River" with Steve Cochran, Carole Mathews and Warren Stevens

(*United Artists, Nov. 13; time, 80 min.*)

Filmed in the swamplands of Florida and photographed in Cinecolor, "Shark River" emerges as a routine action melodrama, hampered by an ordinary, hackneyed story. It may, however, get by as a supporting feature on a mid-week double bill. In addition to a lack of dramatic power, the story is somewhat unpleasant in that it pits brother against brother in scenes of violence. Edited into the proceedings to good effect are interesting library shots of swamp reptiles, fish and birds. On the credit side, too, is an exciting fight between an alligator and the two brothers. The color photography is good, but not much can be said for either the direction or the acting:—

Several years after the Civil War, Warren Stevens returns to his family's once great plantation in Central Florida, accompanied by Robert Cunningham, a wounded friend. Stevens, apparently in trouble, urges Steve Cochran, his brother, who was determined to rebuild the plantation, to accompany him and Cunningham to Cuba, where Cunningham supposedly had land. Just as Cochran declines, a sheriff's posse rides up and Stevens kills one of its members. Cochran, to protect his brother, subdues the others and agrees to guide Stevens and Cunningham through the Everglades and to the Gulf of Mexico, so that they might make their escape. The dangerous trek through the swampland proves too much for Cunningham and, just before he dies, he confides to Cochran that he had no land in Cuba and that Stevens was wanted for murder in Jacksonville. Nearly dead from exhaustion and hunger, Cochran and Stevens stumble onto the camp of Carole Mathews, a young widow, who lived there with Spencer Fox, her 5-year-old son, and Ruth Foreman, her mother-in-law. Because the Seminoles, who permitted her to hunt and trap, would not stand for any white men in the area, Carole orders the two brothers away, but she agrees to let them hide nearby when Stevens, bitten by a poisonous snake, requires time to recuperate. In the days that follow, Cochran becomes fast friends with Carole's little boy and falls in love with her. Meanwhile Stevens, well on the road to recovery, schemes to steal what little money Carole had saved, despite Cochran's violent opposition. Stevens' scheming culminates in the Seminoles discovering the presence of the two white men, and in the killing of Carole's mother-in-law when Stevens exchanges shots with the Indians. This results in a later Seminole attack, during which Stevens himself is killed while Cochran succeeds in helping Carole and her son to escape to the Gulf. It all ends with Cochran deciding to surrender to the authorities for aiding Stevens, so that he might rejoin Carole in the near future.

It was produced and directed by John Rawlins, from a screenplay by Joseph Carpenter and Lewis Meltzer.

Best suited for adults.

"Easy to Love" with Esther Williams, Van Johnson and Tony Martin

(*MGM, December; time, 96 min.*)

Set against the scenic grandeur of Florida's Cypress Gardens, and photographed in Technicolor, "Easy to Love" shapes up as a first-rate mixture of romance, comedy, music and acquatic production numbers; it should more than satisfy the general run of audiences. The story itself is extremely light, but it is cheerful and serves well enough as a framework for the musical numbers and for the romantic by-play and comedy situations that complicate the life of Esther Williams, as the star of Cypress Gardens' water show. Of the different production numbers, an outstanding highlight is a lengthy water-skiing ballet in which some fifty or more performers, towed by a dozen or more motorboats, execute exciting routines and patterns. This ballet is made all the more effective by the fact that most of it has been photographed from a helicopter. Not the least of the film's many assets is the always pleasant singing of Tony Martin, and, of course, the shapely Miss Williams herself. The indoor settings are as lavish as the outdoor scenery is beautiful:—

Although attracted to Van Johnson, her boss, Esther, star of the Cypress Gardens' water show, is furious with him because he treats her like a piece of merchandise, constantly posing for ads and fulfilling other duties between her four daily shows. Fed up, she decides to quit the show and marry John Bromfield, her muscular co-star. But Johnson subtly stymies her plan by inducing her to accompany him to New York for a vacation. There, however, Johnson keeps her busier than ever posing for more ads. Furious, she quickly grasps the opportunity to make a date with Tony Martin, a nightclub singer who poses with her in one of the ads. Johnson's efforts to keep her away from Martin are unavailing. Her fling with Martin ends up with his falling in love with her and promoting a contract for her with a famed Broadway producer at several times the salary paid to her by Johnson. But Johnson, resorting to his subtle ways, induces her to return to Cypress Gardens with him, after leaving her with the impression that he was going to propose to her. Disillusioned when he fails to come through with the proposal, Esther more than welcomes Martin, who had followed her to Florida. She goes out on a fresh round of dates with him, causing Johnson to have an awakening of the heart. Johnson finally tricks her away from Martin so that he might have a chance to propose, but he bungles the job badly and succeeds only in making her more furious. To complicate matters, Bromfield, too, starts to pursue Esther. The rivalry comes to an end when the three suitors rush to Esther's aid after she is knocked unconscious by an accidental blow on the head; while Martin and Bromfield battle to be the first to aid her, Johnson carries her into his office where she ends up in his arms.

It was produced by Joe Pasternak, and directed by Charles Walters, from a screenplay by Laslo Vadnay and William Roberts, based on a story by Mr. Vadnay.

Good for the family.

"Man of Conflict" with Edward Arnold, John Agar and Susan Morrow

(*Atlas Pictures, no rel. date set; time, 71 min.*)

Produced, directed and acted with intelligence, "Man of Conflict" should prove to be a good supporting feature. The story deals with a conflict of ideas between father and son over human values, with the son resisting the efforts of the father to mold him into a duplicate of himself — a ruthless industrialist devoted more to accumulating greater wealth than to finding happiness in treating his factory workers with kindness and humanity. It is not until his son leaves him that the father comes to his senses, thus his transformation takes place logically and in conformity with the audience's wishes. John Agar is most impressive as the son, and so is Edward Arnold as the father. Susan Morrow, too, acts well. The absence of comedy relief is proper, because of the seriousness of the subject matter:—

Arnold, a wealthy but ruthless industrial giant, wants Agar, his son, to follow in his footsteps. But Agar, having a different conception of life, believes that one can get more out of the workers by treating them with consideration than by treating them heartlessly. The difference in their viewpoints bring them into so great a conflict that Agar leaves his father's house and refuses to marry a wealthy girl his father had chosen for him. The young man's departure leaves Arnold despondent and awakens in him a greater respect for human values. While in this despondent mood, Arnold enters the machine shop of his factory and instinctively takes a piece of steel and fashions it into a piece of mechanism. Taking great pride in his work, he then realizes that the joy he had felt in turning the piece of steel into something useful could not be bought with material things, and that his son's viewpoint was right. This realization makes him more human in his dealings with his fellow men and leads to a reconciliation with his son, even to the point of accepting as a daughter-in-law Susan Morrow, the daughter of one of his workers. All the past bitterness is forgotten in a new love, founded on kindness and compassion.

Hal R. Makelim produced and directed it, from a screenplay by Hal Richards.

Family entertainment.

"The Man Between" with James Mason, Hildegarde Neff and Claire Bloom

(*United Artists-Lopert, no rel. date set; time,* 100 *min.*)

Carol Reed, who has such outstanding thrillers as "Odd Man Out" and "The Third Man" to his credit, falters in this latest effort which, though set against interesting war-torn Berlin backgrounds, fails to generate the action and excitement one expects to find in a suspense melodrama. Centering around an innocent English girl's embroilment in the political intrigues between the Eastern and Western sectors of Berlin, the chief trouble with the story is that it is given more to talk than to action and dwells at length on details that are never quite clear to the spectator. As a result, one loses interest in the proceedings and is not gripped by the suspenseful situations and chases that ensue. There is considerable excitement and suspense in the closing reels, where the hero and heroine are pursued through a huge construction project and over roof-tops as they endeavor to escape from the East to the Western Zone, but it is not enough to overcome the flaws of the picture as a whole. The direction and acting are no more than adequate.

The complicated plot has Claire Bloom, an English girl, arriving in the Western sector of Berlin for a short visit with her brother, Geoffrey Toone, a British Army doctor, and Hildegarde Neff, his German wife. From the moment of her arrival, Claire notices that Hildegarde is constantly tense. During a sightseeing tour of the Eastern sector, Hildegarde introduces Claire to James Mason, a former German lawyer now engaged in black market activities, whose presence seems to add to Hildegarde's nervousness. Claire accepts Mason's invitation to dinner, during which she meets Aribert Waescher, who was trying to stem the flow of refugees from the Eastern Zone to the West. To accomplish this, Waescher sought to kidnap Ernst Schroeder, a Western Zone official and friend of Claire's brother, who was helping the refugees to escape. Waescher, aware of Mason's activities, was blackmailing him to force him to lure Schroeder into the East Zone. Mason attempts to use his friendship with Claire to meet up with Schroeder, but Hildegarde, aware of his motives, reveals that Mason is her husband, whom she had believed to be dead before marrying Toone, and that he had been trying to force her to help capture Schroeder. The police are notified and a trap is set for Mason, but, warned by a boy who spied for him, Mason eludes the trap. Impatient with Mason's inability to capture Schroeder, Waescher decides to kidnap Hildegarde as a means by which to trap Schroeder. His henchmen, however, kidnap Claire by mistake. Mason, by this time in love with Claire, goes to her rescue and succeeds in snatching her away from Waescher. After a hectic chase, during which Claire and Mason have many narrow escapes, they are picked up in a laundry truck driven by Schroeder, who heads for the East-West boundary. The East German police close in on the truck when it reaches the border, and Mason, to save his companions, leaps from the truck and engages the police in a battle. As the truck speeds across the border to safety, Mason is shot dead by the police.

It was produced and directed by Carol Reed, from a screenplay by Harry Kurnitz. Unobjectionable morally.

"Stranger on the Prowl" with Paul Muni, Joan Lorring and Vittorio Manunta

(*United Artists, Nov.* 2; *time,* 82 *min.*)

A grim but fairly good Italian-made chase melodrama, with all-English dialogue. The film marks the return to the screen of Paul Muni, who delivers a most interesting characterization as an unkempt vagrant who becomes the object of an exciting manhunt after he unwittingly strangles a woman over a stolen piece of cheese. The excitement of the chase action is heightened by the fact that it takes place against the authentic though drab backgrounds of a war-torn Italian city. Although the story is cheerless both as to theme and locale, there is considerable human interest in the characterization played by little Vittorio Manunta, as an impoverished waif who steals some milk and who, in the belief that the police are after him, coincidentally becomes involved in Muni's efforts to escape. Worked into the proceedings is the plight of Joan Loring as a maid servant who, caught stealing, is compelled to agree to an affair with her sensuous employer. The main weakness of the story is that it depends heavily on the long arm of coincidence, but it manages to hold one absorbed because of the good direction, fine performances and realistic backgrounds:—

Homeless and rejected, Muni tries in vain to peddle a wartime revolver to raise some money so that he might go to another country and start a new life. In the market nearby, little Vittorio, having lost the money given to him by his impoverished mother for milk, steals a quart of it from the shop of a dairywoman just as Muni, unable to control his hunger, walks into the shop and starts munching on a piece of cheese. When the dairywoman threatens to call the police, Muni puts his hand over her mouth to silence her and unwittingly chokes her to death. Muni flees from the shop when the neighboring shopkeepers raise a cry and hue and runs in the same direction as Vittorio, who believes that the police are after him. Thinking that Muni is trying to aid him, Vittorio helps him to elude the police by pretending a father-and-son relationship at a circus. Later, when the police spot Muni and shoot him in the arm, Vittorio leads him to a room rented by Joan Lorring, a servant girl, to whom he delivered laundry for his mother. There, while Muni bandages his arm and cleans up, the police surround the area and start a house-to-house search. Arriving in her room, Joan is shocked to find Muni there, but she assures him that she has no use for the police and agrees to hide him. Muni sends Vittorio to scout the roof-tops for an escape route, and when the youngster hears the police loudspeakers below he learns for the first time that Muni is a murderer. Meanwhile Muni gives Joan a beating for attempting to turn him in for a reward. Vittorio, as much in fear as in trust, leads Muni to the roof to show him how to escape, but as Muni makes his break for freedom the lad slips and hangs perilously six stories above the ground. Ignoring his own safety, Muni rushes to rescue the lad. This act results in his being shot to death by the police, but not before he explains to Vittorio that he did not want to kill, and that he was just hungry.

It was written and directed by Andrea Forzano, based on a story by Noel Calef. Adults.

"Walking My Baby Back Home" with Donald O'Connor and Janet Leigh

(*Univ.-Int'l, December; time,* 95 *min.*)

This Technicolor musical is a fairly good entertainment of its kind, but it falls short of being an impressive one because of a trivial story, commonplace handling and a rather slow pace. Its box-office chances will depend greatly on the popularity of Donald O'Connor and Janet Leigh. Thanks to the versatile O'Connor, the musical numbers are put over fairly well, though several of them are too long drawn out, but matters become static when the picture deals with O'Connor's trials and tribulations in trying to form his own jazz orchestra, and in pursuing an erratic romance with Miss Leigh. The comedy for the most part is no more than mildly amusing, although an hilarious bit is provided in one short sequence by Isabelle Dwan, a blowsy blonde singing coach, who undertakes to teach operatic singing to O'Connor. Miss Leigh is a pretty and attractive heroine, but her singing and dancing is hardly expert. On the whole, the picture leaves one with the feeling that a talented performer like O'Connor is deserving of better material:—

Discharged from the Army at the end of the war, O'Connor, a clarinetist and son of a Social Register family, decides to form his own band. Several of his buddies join him in the venture, but Janet, a former WAC who sang with the boys during the war, decides to go to work in a minstrel show operated by George Cleveland, her uncle. Although in love with O'Connor, Janet felt that his family would not accept her. O'Connor inherits $100,000 from his deceased grandfather, to be given to him after he makes a successful debut as an opera singer. Allotted $5,000 to study opera, he uses the money to finance the band. The outfit flops, however, and all the musicians, except Buddy Hackett, desert him. Meanwhile the minstrel show, too, fails, and Janet finds employment in a New York music store. O'Connor meets up with her and they resume their romance. One night O'Connor, inspired when he hears a band play Dixieland jazz, decides to reorganize his band and play music with a Dixieland beat. Rehearsals are well under way when O'Connor learns that his family is in financial difficulties and that he must make his operatic debut in order to inherit the $100,000. Believing that he had forsaken them for the money, the band members, including Janet, break relations with O'Connor. On the night of his operatic debut, O'Connor loses his voice and, to surmount this situation, the band members and Janet stage a musical show led by O'Connor. The show is a tremendous success, and O'Connor, acclaimed as a musical genius, is awarded the inheritance.

It was produced by Ted Richmond, and directed by Lloyd Bacon, from a screenplay by Don McGuire and Oscar Brodney, based on a story by Mr. McGuire. Family.

"Thunder Over the Plains" with Randolph Scott, Phyllis Kirk and Lex Barker

(*Warner Bros., Dec.* 12; *time,* 82 *min.*)

The followers of western melodramas should get ample satisfaction out of this one, which has been photographed in the WarnerColor process. It offers little, however, for those who do not particularly favor this type of entertainment. Set in the days immediately after the Civil War, when Texas had not yet been readmitted to the Union, its story of strife between the impoverished Texans and unprincipled carpetbaggers from the North follows a conventional pattern and offers few surprises, but what it lacks in originality is made up for in action and excitement. Randolph Scott, as a rugged, Texas-born Union officer, who is torn between devotion to duty and sympathy for the Texans, comes through with his usual competent performance. The direction is good and the color photography fair. All in all, it adds up as acceptable, if not exceptional, western fare:—

By arranging with Elisha Cook, Jr., a crooked tax assessor, to raise taxes periodically, Hugh Sanders, a thieving carpetbagger, is enabled to buy up cotton and cattle from foreclosed Texas ranchers at cutthroat prices under the full protection of the Union Army of Occupation. Angry Texans, led by Charles McGraw, a sort of Robin Hood outlaw, constantly attack and rob Sanders' wagon trains. Scott, charged with policing the area, is blamed by Henry Hull, his superior officer, for not capturing McGraw, and he hints that Scott's sympathy for his fellow Texans may be getting in the way of his duty. Scott eventually captures McGraw, despite the trigger-happy interference of Lex Barker, his junior officer, whom he had given a beating for making improper advances to Phyllis Kirk, his wife. Complications arise when McGraw, accused of a murder actually committed by Sanders, is sentenced to hang. His friends, knowing him to be innocent of the charge, kidnap Cook, the tax assessor, and threaten to kill him if McGraw dies. Hull decides to cal their bluff, but Scott persuades him to delay the hanging for 24 hours to give him a chance to prove McGraw's innocence. He accomplishes this by dressing in civilian clothes, visiting the hideout of McGraw's gang, and obtaining a confession from Cook that Sanders had committed the murder. Learning that Scott had gone to the hideout in mufti, Sanders convinces Hull that he (Scott) was in league with the gang. Barker is dispatched to the hideout with a troop of soldiers, and he launches an attack without questioning Scott. Cook is killed in the gunplay. Despite Barker's efforts to treat him as a criminal, Scott escapes and obtains conclusive evidence of Sander's guilt from Cook's office files. Sanders tries to prevent Scott from presenting the evidence but is killed by him in a gunfight. It ends with Scott being commended for preventing McGraw's hanging, and with Barker being demoted for bungling. A year later, Texas is readmitted into the Union, and McGraw and his men are pardoned.

It was produced by David Weisbart, and directed by Andre de Toth, from a screenplay by Russell Hughes.

Suitable for the family.

"Decameron Nights" with Joan Fontaine and Louis Jordan

(*RKO, November* 10; *time,* 87 *min.*)

Sumptuously produced and photographed in Technicolor, "Decameron Nights" is a witty and spicy adult entertainment, comprised of three of Boccaccio's medieval tales of love, marriage and infidelity. Although it probably will have little appeal for the general run of audiences, it should go over well with the class picture-goers who patronize the art houses, and who will appreciate the wry humor and ironic twists given to each of the stories.

The three tales are linked together by means of a main story, which has Boccaccio, the notorious 14th Century lover and teller of risque tales, taking refuge in the country villa of Fiametta, a beautiful young widow, when the city of Florence is overrun by enemy troops. Loyal to the memory of her late, aged husband, Fiametta spurns Boccaccio's romantic advances but permits him to remain and amuse her and the young ladies of her court with his stories. Subtly attempting to further his own cause with Fiametta, Boccaccio relates the tale about "Paganino, the Pirate," who kidnaps the young and beautiful wife of a wealthy old man and holds her for ransom. Through a ruse on the part of his not unwilling captive, who does not really love her husband, the pirate ends up with both the ransom and the wife. This story of an unfaithful wife displeases Fiametta, and she in turn relates "The Wager of Virtue," in which an aged husband bets that his young wife his faithful to him. Through trickery by the young man with whom he makes the bet, the husband is led to believe that his wife is not virtuous. Angered, he hires two assassins to murder her, but they cannot bring themselves to commit the deed and allow her to escape. Through a chain of circumstances that lead her to an ocean trip and a Sultan's palace, she discovers the young man who had poisoned her husband's mind and, after disgracing him, ends up in her husband's arms. When Fiametta's female attendants find her tale much too moral, Boccaccio relates his own story of a virtuous woman, whom he calls "The Doctor's Daughter." It is about a handsome and dashing courtier who is forced into marriage by his king with a woman physician, but who leaves her immediately after the ceremony and vows not to return to her until she has a child with him as the father. This seemingly impossible feat is accomplished by his bride one night when she changes places in the dark with a young woman her husband was romancing. Later, when she presents him with a son and with conclusive proof that he is the father, he falls in love with her. This story, too, displeases the prudish Fiametta. Changing his strategy, Boccaccio pretends that he is about to leave the villa for good. This move has the desired effect on Fiametta who, fearing that she will lose him forever, quickly falls into his arms.

The first two stories suffer somewhat from sluggish direction, but they are fairly entertaining just the same. "The Doctor's Daughter," however, is by far the most delightful of the stories. The leading parts in the main story as well as in the related tales are played by Joan Fontaine and Louis Jordan, who do very well with the varied characterizations. Binnie Barnes and the late Godfrey Tearle are fine in supporting characterizations. Filmed for the most part in Spain and in Italy, the film offers picturesque authentic interior and exterior backgrounds which, enhanced by the fine color photography, are beautiful to behold.

It was produced by M. J. Frankovich and William Szekely, and directed by Hugo Fregonese, from a screenplay by George Oppenheimer.

Adult fare.

"Yesterday and Today"

(*United Artists, Dec.* 2; *time,* 57 *min.*)

"Yesterday and Today" should prove suitable as a novelty supporting feature in double billing situations. It is an amusing collection of oldtime movie clips, in which George Jessel appears as a sort of master of ceremonies who introduces the different subjects with humorous comments. Jessel's gags are not always as funny as he intended them to be, but the feature as a whole holds one's attention well because of the interesting array of early movie shots that go back as far as 1890, with many of them being of foreign vintage. The oldtime slapstick comedy and melodramatic scenes are good for many laughs, while the clips of the famed silent screen stars give the footage a nostalgic flavor. As presented by Jessel, who also wrote the narration, the film emerges as a sort of history of the movies from the earliest flickers to the present-day 3-D. In one scene Jessel does an imitation of Al Jolson singing "Toot, Toot, Tootsie, Goodbye."

Abner J. Greshner produced and directed it.

Good for the family.

IN TWO SECTIONS—SECTION ONE

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A COMPELLING APPEAL TO LIFT RESTRICTIONS AND ALLEVIATE THE PRODUCT SHORTAGE

Exhibitor opposition to 20th Century-Fox's insistence that theatres must equip themselves for stereophonic sound in order to play the company's CinemaScope productions reached a boiling point last week with leaders of both National Allied and the Theatre Owners of America condemning the adamant position taken by the film company as being ruinous insofar as many small-town and subsequent-run exhibitors are concerned.

Adding fuel to the fire was the charge made by Allied that Spyros P. Skouras, president of 20th Century-Fox, was backing down on his promise, made at the Allied Convention in Boston, to conduct tests of "The Robe" with regular single-channel sound. This charge resulted from an exchange of letters between Robert Wile, secretary of the Independent Theatre Owners of Ohio, and William C. Gehring, 20th-Fox's assistant sales manager, who, in reply to Wile's offer to provide a suitable theatre for the test in Ohio, stated that "an extensive time period" would be required to process special prints of "The Robe" with one-channel sound, and that it was doubtful if such prints could be made available before late in the Spring of 1954.

Mr. Skouras, however, quickly put an end to the charge that he was breaking his promise by advising both Wile and Abram F. Myers, Allied's general counsel and board chairman, that he will make available single-sound track prints of "The Robe" on January 15 for test engagements in each exchange area in the country.

In a bulletin issued to his membership this week, Mr. Myers released the text of the following telegram received from Mr. Skouras:

"In acknowledging receipt of your letter of November tenth which was forwarded to me at the studio, I first wish to refer to your previous letter of October nineteenth forwarding the resolution of the Allied States National Convention in Boston which circumstances beyond my control have prevented my answering before this time.

"This resolution is not in keeping with the spirit of my statements before the convention and distorts my presentation.

"I want you to know that I intended to reply in detail to the points contained in this resolution upon my return to New York.

"With further reference to your letter of November tenth I have read the speech which you enclosed as well as the bulletin to the Allied regional associations advising that 20th Century-Fox would not supply CinemaScope prints of 'The Robe' with single sound tracks for the purpose of making tests as I had stated before the membership of Allied at its convention in Boston.

"Because I was unavailable due to my brother's illness, Mr. Gehring conveyed to Mr. Robert Wile, Secretary of the Independent Theatre Owners of Ohio, some erroneous information he had received as to the technical difficulties involved in supplying a single track sound system for this purpose. While it is true that 'The Robe' was photographed with standard as well as with CinemaScope cameras, it was recorded throughout with stereophonic sound which makes necessary an involved re-recording process to obtain single sound track.

"According to our technical people at the studio, we will be able to have CinemaScope prints of 'The Robe' with single sound track available beginning January fifteenth and it is our intent to follow through with the test engagements as I had stated before the Boston Convention.

"Consequently, I wish you would notify the Allied regional associations to this effect so that arrangements may be made in suitable theatres in each exchange area beginning January fifteenth and thereafter.

"We must all cooperate in the conduct of these tests in a fair and unprejudiced manner in order that any doubts and misgivings may be satisfied and dispelled.

"My principal interest is to determine the true facts so that an honest and impartial conclusion may be reached.

"I am fighting with all of our resources to help keep the small theatres open and alive because the existence of my company and, in fact, the future of the entire industry depends upon them."

In reply to Mr. Skouras, Mr. Myers promptly wired him as follows:

"Thank you for your telegram saying that CinemaScope prints of 'The Robe' with single track sound will be available January fifteenth and that the test engagements promised in Boston will be made. I will at once transmit copies thereof to all to whom our bulletin of November 10 was sent. I cannot agree that the convention resolution distorted the facts. The resolutions committee was handicapped by reason of your refusal to leave with the recording secretary a copy of the statement read by you, but the resolution accords with the recollection and understanding of those who prepared it and those who voted for it.

"I have just read a copy of Col. Cole's letter to you dated November thirteen to which I fully subscribe and commend to your careful consideration."

Continuing with his bulletin, Mr. Myers had this to say:

"Col. Cole's letter, above mentioned, harks back to the fourth paragraph of the convention resolution, reading as follows:

" '*Fourth*, that with respect to drive-ins and theatres that cannot be converted to CinemaScope, Twentieth Century-Fox give open minded consideration to releasing to them its productions on conventional film, under terms and conditions that will reasonably protect the theatres that play them in CinemaScope, so that the conventional prints may be put to proper use and not reserved for non-theatrical exhibitions that are harmful to the motion picture business.'

"Having in mind the plight of thousands of theatres and drive-ins which, for one reason or another, cannot convert to CinemaScope, Cole wants 20th Century-Fox to make available to them conventional prints of 'The Robe' with one-track sound as a life-saver during the present and prospective drastic film shortage. He offers his theatre in Bonham, Texas, for a test showing of 'The Robe' on a normal screen, without anamorphic lenses and without stereophonic sound.

"Here's the way the Colonel puts it:

" 'I do not know whether you fully grasp the problem of the exhibitors. There are some 18,000 theatres in the United States and if Mr. Gehring's pessimistic prophecy comes true, about 15,000 of them are in one hell of a spot. There are few enough feature pictures being made available that these 15,000 theatres will have enough film to show on their screens 365 days a year. Add to that (or rather subtract from that) the twelve CinemaScope pictures that Fox is producing and as many more — or perhaps even more than that — of the CinemaScope pictures to be produced by other companies. I think you stated in Boston that there will be 50 such pictures produced in the motion picture industry during the next year. These 50 pictures will not be available under any possible circumstances to 15,000

(*Continued on back page*)

"Sins of Jezebel" with Paulette Goddard

(*Lippert, Oct. 23; time, 74 min.*)

Those exhibitors who either have booked or intend to book this Biblical picture will have to depend, not on the quality of the entertainment, but on the sensationalism of the title, the marquee value of Paulette Goddard's name, and on the teaser ads that show Miss Goddard in sexy poses to draw people to the box-office. As far as the entertainment values are concerned, there is not much that can be said for either the writing, the direction or the acting. Moreover, the pace is rather slow. Its chief asset is the good Ansco Color photography. The picture has been shot for wide-screen presentation:—

In the 9th Century B.C., the prophet Elijah (John Hoyt), living in Jezreel, warns Ahab (Eduard Franz), the King of Israel, against marrying the beautiful but evil Princess Jezebel (Paulette Goddard), of Phoenicia. But Ahab defies the prophet and the other Elders and sends young Captain Jehu (George Nader) to escort Jezebel to the city. Before the lavish ceremonies are performed, Jezebel uses her charms on Jehu and causes him to become infatuated with her. The weakling Ahab allows Jezebel and Loram (John Shelton), her counsellor, to worship Baal, their own god, and Elijah prophesizes a drought, which lays waste to Israel and its people. A desperate throng gathers on Mt. Carmel, where Elijah brings rain after Jezebel's priests fail. The people then destroy the prophets of Baal. Vowing vengeance, Jezebel persuades Ahab to order death for Elijah and his followers. Jehu allows Deborah (Margia Dean) and the refugees to escape and, after her father is stoned to death, Jehu joins the rebels and rallies Israel's fight for freedom. Ahab is slain by the Syrians and Jehu is anointed King of Israel, with Deborah as his queen. He then leads a march on Jezreel that ends in Jezebel's violent death.

Sigmund Neufeld produced it, and Reginald Le Borg directed it, from a screenplay by Richard Landau.

Adults.

"Killer Ape" with Johnny Weissmuller

(*Columbia, December; time, 68 min.*)

Aroutine addition to the "Jungle Jim" series of program melodramas. It offers little to distinguish it from the preceding pictures, but it should get by with the undiscriminating action fans, particularly the youngsters. The story follows the usual formula, with Johnny Weissmuller, as 'Jungle Jim," pitted against a band of greed-ridden villains, and with his foiling their evil schemes after much danger to himself. This time the plot includes a mad scientist and a giant half-man half-ape for extra thrills. Johnny Weissmuller does well enough in his part, but he had better begin to watch his waistline. The sepia-tone photography is good:—

Noticing that all the crocodiles in his jungle area appear to have been drugged, Weissmuller, accompanied by Tamba, his pet chimp, sets out to investigate. He comes upon a native hunting tribe led by Paul Marion, and warns him not to do any hunting in a canyon nearby because it is the home of a giant half-man, half-ape, who destroys anyone who tries to enter his domain. Marion is friendly toward Weissmuller, but Carol Thurston, his sister, is not. While exploring the monster's stamping grounds, Weissmuller stumbles into a strange camp of white hunters harboring cages filled with animals, most of whom appear to have been drugged. Actually, the group was headed by Nestor Paiva, a mad scientist, who was experimenting on the animals with a vicious drug that paralyzed its victims. His object was to perfect the drug for human use and to sell it to a warlike nation. Paiva was purchasing the animals from Marion, who had no idea of his object. While Weissmuller goes into hiding to observe the activities of the group, the killer ape descends upon the camp and makes a shambles of it. Later, when Marion arrives with some captured animals, Paiva falsely assures him that there is no Man-Ape in the area. Hunting for Weissmuller to confront him with his apparent falsehood, Marion runs into the killer ape. Weissmuller, nearby, rushes to his aid, but the monster hurls Marion on Weissmuller's knife, killing him instantly. Carol, convinced that Weissmuller had killed her brother, has him brought to the camp for execution, but she comes to believe in him when he saves her from an attack by the monster. In the events that follow, Weissmuller and Carole's tribesmen are captured by Paiva's gang after they discover their nefarious activities, but all break loose from their bonds when Tamba descends on the camp with thousands of chattering monkeys. In the confusion, the giant ape arrives on the scene and kills Paiva and his henchmen. The ape then turns on Weissmuller, but he destroys the monster with fire, thus bringing peace to the jungle once again.

It was produced by Sam Katzman, and directed by Spencer G. Bennet, from a screenplay by Carroll Young and Arthur Hoerl, based on a story by Mr. Young.

Harmless for the family.

"The Yellow Balloon" with an all-English cast

(*Allied Artists, October 4; time, 80 min.*)

An absorbing and gripping British-made melodrama. The action reminds one of RKO's "The Window," in which Bobby Driscoll played the leading role. The suspense and the fear in which the spectator is held because of the danger to the life of a little boy, who is victimized by a petty crook, is as tense and as penetrating as it was in "The Window." Little Andrew Ray is completely natural in the principal role, and his acting is very fine; he is able to express the emotion of fear in a most convincing manner. Neither young Andrew nor the other fine players in the all-British cast are known in this country, but the picture, if properly exploited, should draw good crowds. There is hardly any comedy relief:—

While running away from Andrew, a playmate, whose toy balloon he had snatched, Stephen Fenemore trips in a bombed-out London building and falls to his death. Andrew, shocked, cannot comprehend what had happened, and while in such a condition he comes upon William Sylvester, a petty thief, who plays on the boy's emotions and makes him believe that, if he should stick to him, there would be no danger of his arrest by the police. The lad becomes Sylvester's tool, and is used by him to rob a store. The frightened youngster realizes that he had fallen into a life of crime, but does not know how to get out of it; his fear of punishment as a result of his playmate's death keeps him from breaking away from

Sylvester. His parents, who had noticed a change in him, try to induce him to talk, but the youngster fears to take them into his confidence. Sylvester and Sandra Dorne, his girl-friend decide to rob her employer and they use little Andrew to carry out their plan. During the robbery, the employer recognizes Sylvester, who strangles him to keep him from talking to the police. The murder horrifies Andrew, and Sylvester decides to murder him, too, lest he talk. He tries to commit the crime in the London subway, but the youngster manages to escape from him. As Sylvester pursues the boy, the motorman of a passing train notices the chase and notifies the police. The police come to the boy's rescue and eventually corner Sylvester who, in an effort to escape, falls to his death. When Andrew sees his parents, he rushes to them and sobs out his story to them. But once safe in his mother's arms, he becomes normal again.

Victor Skutezky produced it, and J. Lee Thompson directed it, from a screen play by Anne Burnaby and Mr. Thompson.

Unobjectionable for family audiences, except for the terror that the little boy goes through.

"Tumbleweed" with Audie Murphy, Lori Nelson and Chill Wills

(Univ.-Int'l, December; time, 79 min.)

A good Technicolor western, suitable for the top half of a double bill wherever this type of entertainment is favored. The story, which has the misunderstood hero branded as a coward and becoming an unwilling fugitive until he clears his name, follows a well-worn pattern, but this should make little difference to the action fans, for it is packed with excitement from start to finish and includes several thrilling encounters with Indians. The plot is given a novel twist in that the hero is compelled to flee on what appears to be a broken-down, ungainly horse, but he proves to be a valuable mount because of his ability to climb up rocky hills and to find water in the desert. As presented, the horse is quite an appealing character. Audie Murphy is first-rate as the hero, and so is Chill Wills as the rugged but kindly sheriff. Lori Nelson has little to do in the slight romantic interest. The outdoor backgrounds are beautiful, and the color photography tops:—

As guard of a wagon train headed for the frontier town of Borax, Murphy takes charge of the defense when the settlers are attacked by Yaqui Indians, led by Ralph Moody, their sadistic chief. After concealing Madge Meredith and Lori Nelson, the only women in the party, Murphy goes out to parlay with the chief, hoping that the attack would be stopped because he (Murphy) had once saved the life of the chief's son. The chief refuses to listen to Murphy and, after holding him for punishment, massacres all the settlers except the hidden women. Murphy manages to escape and returns to Borax. There he finds the townspeople hostile because of a belief that he had deserted the wagon train, leaving the settlers to their doom. When both Madge and Lori, who had been rescued, express doubt as to Murphy's innocence, the townspeople, led by Russell Johnson, whose brother had been killed in the massacre, attempt to lynch Murphy, but Chill Wills, the sheriff, saves him and puts him in jail for safekeeping. The Indian boy Murphy had once aided kills a jail guard and sacrifices his own life to set Murphy free. Pursued by a posse headed by Wills, Murphy, though wounded, makes for Indian country, determined to find the Yaqui tribe so as to prove his innocence. En route, he stops at the ranch of Roy Roberts, a kindly man, who dresses his wounds and gives him Tumbleweed, a fresh but ungainly horse, who proves to be a valuable mount. After a tedious journey across the desert, the posse catches up with Murphy and captures him, but all are attacked by the Yaqui Indians before they can get away. They manage to stave off the attack and to mortally wound the chief. Aware that he is dying, the chief not only absolves Murphy of the charge of cowardice but also reveals that the attack on the wagon train was instigated by Johnson so that he could inherit the land owned by his brother. Johnson, a member of the posse, attempts to escape, but Murphy engages him in a hand-to-hand combat that ends with Johnson falling to his death from a cliff. Lori, convinced that she had misjudged Murphy, declares her love for him.

It was produced by Ross Hunter, and directed by Nathan Juran, from a screenplay by John Meredyth Lucas, based on the novel "Three Were Renegades," by Kenneth Perkins.

Family.

IN DEFENSE OF 3-D

Lynn Farnol, the well known publicist, has sent me the following friendly note:

"Dear Pete:

"In behalf of the Polaroid Corporation, may we submit what we consider several facts related to your comment on the tests of 3-D in the November 14 issue of Harrison's Reports?

"First, the Polaroid Corporation has nothing in the world to do with the Council for 3-D Film Progress.

"Second, that because 3-D as a process has suffered greatly through poor pictures, faulty projection and viewers that would not stay on, an extremely unfriendly climate was created — one in which it was difficult to show a really good picture in 3-D like "Kiss Me Kate,' 'Cease Fire,' 'Hondo,' 'Sadie Thompson' and other pictures due soon.

"For that reason the Polaroid Corporation felt justified in running a very limited advertising campaign in the three test cities, setting forth that a Technical Assitance Program from Polaroid without cost made perfect projection easy, and that comfortable, attractive, optically perfect Polaroid viewers were now available. To repeat, the ads set forth these two facts — a technical assistance program, that is, engineering aid, and second, new viewers, in relation to 'Kiss Me Kate.'

"The comparison between 3-D business and 2-D business in these test dates was made by Charles Reagan of M.G.M., who issued the statement evaluating the two forms of projection. It was on this on-the-spot evaluation that M.G.M. based its decision to show 'Kiss Me Kate' in many other cities — in fact, all of them, as far as we know — in 3-D. I am sure, too, that Columbia must have done its own checking in arriving at its decision to show 'Sadie Thompson' in 3-D, and Paramount for 'Cease Fire' and 'Money from Home,' and Warner Brothers for 'Hondo'."

theatres (or 98% of them) to which I refer unless arrangements are made to fill their screens with every production that is possible during the next year. It would be physically impossible, and undoubtedly financially impossible, for those 15,000 theatres to install stereophonic sound and all of the other gimmicks necessary for CinemaScope exhibition.

"'What are they going to do?How are they going to live? I can take care of myself, I imagine, but I fear with every reason that these 15,000 theatres can not.

"'I grant you everything that you claim with references to your high-minded thinking for the welfare of the industry but unless something is done by you and others to keep these theatres open, there will be a major tragedy. Even victory in this tax fight will not solve that problem. Only statesmanlike thinking on the part of the film companies and the film companies and their leaders can possibly prevail. You know, in fact you yourself have said, that the survival of the small theatres is a must if our industry is to 'survive.'

"When we issued our membership bulletin on November 10 it appeared that the tests promised in Boston would not be made. This conclusion was based not only on a statement that prints would not be forthcoming until late Spring, but on passages in Gehring's letter indicating that the company had made up its mind that stereophonic sound was a *must*, regardless of any tests that might be made. It now appears that the tests will be made January 1, and all members interested in making such tests should get in touch with their regional associations at once.

"But as Col. Cole points out, the problem has not been solved for the exhibitor who cannot install CinemaScope equipment, as specified by 20th Century-Fox, because he operates a drive-in, or because his theatre is architecturally incompatible with such installation, or who has installed a new and expensive screen of a type not approved by 20th Century-Fox, or who simply cannot stand the expense. In order to give effect to the laudable purpose expressed in the concluding paragraph of Mr. Skouras' telegram, 20th Century-Fox should immediately abandon the restrictions which it has imposed upon the exhibitors with respect to the kind of equipment that shall be used in connection with its CinemaScope pictures, supply one-track prints for those who cannot afford or do not choose to install stereophonic sound, and furnish conventional prints to those theatres and drive-ins that cannot use the CinemaScope prints.

"Mr. Skouras is now teetering on the edge of greatness. Let him do these things and he will become, overnight, the exhibitor's hero. The monetary rewards to his company will be great. That little theatre in Bonham, and similar theatres in a thousand other towns, will do a land-office business with 'The Robe' without detracting from the grosses in the big metropolitan theatres where the picture is being given the full CinemaScopic treatment."

ALLIED AND TOA UNIFIED IN CONDEMNATION OF CURRENT TRADE PRACTICES

National Allied and the Theatre Owners of America do not see eye to eye on a number of vital industry problems, but they seem to be in complete unity when it comes to the product shortage and to the firm stand taken by 20th Century-Fox that its CinemaScope pictures be shown on approved screens and with stereophonic sound.

In a letter sent last week to Spyros Skouras, Walter Reade, Jr., newly-elected president of TOA, stated that, after seeing "How to Marry a Millionaire," the second CinemaScope production, he was "more convinced than ever of the limitations of stereophonic sound."

"Including the symphony orchestra, which was the introduction and the end of the feature," wrote Reade, "I can honestly say that anything but a good fidelity and high quality sound system was noticeable. I am convinced that any theatre that is equipped with a good and high quality sound system, on a single track, could have played this picture on a 2.55 screen — and with an equally good audience reaction.

"My reason for writing you today is that not only am I convinced that the position which you have definitely stated concerning stereophonic sound at our convention last week in Chicago is untenable, but that you are rendering a great disservice to exhibitors, large and small, by compelling capital outlay on what may well be useless and unnecessary sound equipment (amounting to millions upon millions of dollars) at a time when so many of them could better utilize these same funds for so many other important and necessary improvements within the field of exhibition."

Speaking before the annual convention of the Motion Picture Exhibitors of Florida, held this week in Jacksonville, Herman M. Levy, TOA's general counsel, took up the case of the smaller and subsequent-run exhibitors who, he said, have become the "forgotten men" of the motion picture industry.

"These 'forgotten men' are confused and are weakened by indecision and by fear," declared Levy. "They are the victims of the present policy of most producers to release fewer and fewer pictures and to charge more and more for the fewer and fewer released. It does not matter whether that policy is deliberate or not. The fact is that it exists and is being encouraged and fostered by production.

"At present these 'forgotten men,' the backbone of the industry, are the victims of decreased production, of exorbitant film rental, of shortage of prints, of the unwarranted use of competitive bidding, of almost inflexible national sales policies, and of other strangulating producer-created or producer-fostered evils. These 'forgotten men' are helpless in the face of these overpowering and debilitating factors. Assistance must come from production. The producers are under no obligation to subsidize exhibitors, but they are under a great obligation to allay fears and to prevent the confounding of confusion. And if they do not fulfill that obligation quickly and affirmatively only jungle warfare and chaos will result.

"Lest these statements be misunderstood, let me say at this point that this does not mean that exhibitors do not want scientific research and progress in the industry. Far from it. There should never be retardation of creative genius. But, on the other hand, there is no reason why exhibitors should not ask the producers not to compel these 'forgotten men' to invest millions of dollars in equipment that is not absolutely necessary, judged objectively and unemotionally, especially when there are satisfactory alternatives, and, especially, when it is by no means certain that the equipment in question will have any important usefulness a short time from now.

"The smaller and subsequent-run theatre owners are as voices crying out in the wilderness. For the producers not to heed their call is, in the first instance shortsightedness, and, in the last analysis, economic suicide."

On the National Allied front, Wilbur Snaper, president of the organization, issued a special bulletin at the weekend in which he attributed the product shortage to "sick thinking on the part of distribution," and asserted that "not hundreds but thousands of theatres will find themselves with no merchandise."

"Production has been cut down and distribution slowed to a trickle," said Snaper. "A thin market of releases is placing distribution in a position of pressing for terms and general policies that they would not dare to attempt if it were not for the film situation. Extended runs in key situations and CinemaScope have almost cut off release of pictures in some territories. Conclusions must be drawn of either a deliberate attempt to knock out many theatres or a shortsighted policy on the part of film companies that will eventually break the backs of many exhibitors now in operation. There is little doubt that serious consequences may be the result of this action."

Mr. Snaper was also highly critical of 20th Century-Fox's equipment restrictions. "Shoving it down our throats is not the way to bring forth a new presentation successfully," he declared. He urged the film company to modify its approach to CinemaScope in accordance with "the economic factors involved."

The unified thinking of Allied and TOA on the aforementioned problems points up the seriousness of the situation. But mere words are not enough to alleviate the critical conditions under which many exhibitors are struggling to keep their doors open. What is needed is some immediate and positive action, for, as Mr. Skouras himself has pointed out, every effort must be made to keep the small theatres open and alive because the future of the industry depends on them. To help bring about a speedy solution, Allied and TOA should give serious consideration to the formation of a joint committee for the purpose of holding immediate discussions with a committee representing the producer-distributors. There should be no hesitation in holding such discussions, for the problem is one that affects the common interest.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, N. Y.)

1952-53

5325 Topeka—Elliott Aug. 9
5307 Affair in Monte Carlo—Todd-Oberon Aug. 23
5320 Clipped Wings—Bowery Boys Aug. 30
5204 Rose Bowl Story—(reissue) Sept. 6
5317 Mexican Manhunt—Brent-Sharpe Sept. 13
5334 The Fighting Lawman—Wayne Morris Sept. 20
5327 Hot News—Clements-Henry Oct. 11
5321 Private Eyes—Bowery Boys Dec. 6
5335 Texas Badman—Wayne Morris Dec. 20

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5403 Royal African Rifles—Hayward-Hurst Sept. 27
5407 Jennifer—Lupino-Duff Oct. 25
5406 Jack Slade—Stevens-Malone Nov. 8
5422 Vigilantes Terror—Elliott (70 m.) Nov. 15
5402 Fighter Attack—Hayden-Page Nov. 29
5321 Private Eyes—Bowery Boys Dec. 6
5335 Texas Bad Man—Wayne Morris Dec. 20
Dragonfly Squadron—Hodiak-Britton Dec. 27

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

1952-53

576 Saginaw Trail—Gene Autry (56 m.) Sept.
593 Last of the Pony Riders—Autry (59 m.) Nov.
545 Salome—Hayworth-Granger Special

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

607 Mission Over Korea—Hodiak-Totter Aug.
604 The 5,000 Fingers of Dr. T—Hayes-Healy Aug.
606 Cruisin' Down the River—Haymes-Totter Aug.
608 Valley of Head Hunters—Weissmuller Aug.
605 The Stranger Wore a Gun—(3D) Scott-Trevor .Aug.
616 From Here to Eternity—all-star cast Sept.
609 China Venture—O'Brien-Sullivan Sept.
610 Conquest of Cochise—Hodiak-Page Sept.
611 Sky Commando—Duryea-Gifford Sept.
614 The Untamed Breed—Tufts-Britton Sept.
615 The Big Heat—Ford-Grahame Oct.
612 Slaves of Babylon—Conte-Christian Oct.
613 Combat Squad—Ireland-McCallister Oct.
621 Paris Model—Maxwell-Goddard Nov.
622 Prisoners of the Casbah—Grahame-Romero Nov.
617 Gun Fury—(3D) Hudson-Reed Nov.
Killer Ape—Weissmuller Dec.
618 The Nebraskan—Carey-Haynes (3D) Dec.
Drums of Tahiti—(3D) O'Keefe-Medina Dec.

Lippert-Pictures Features

(145 *No. Robertson Blvd., Beverly Hills, Calif.*)

1952-53

5222 The Fighting Men—Special cast Oct. 9
5225 Sins of Jezebel—Paulette Goddard Oct. 23

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5307 Bandit Island—3D Featurette July 17
5301 Spaceways—Duff-Bartok Aug. 7
5315 Project Moon Base—Martell-Ford Sept. 4
5303 Norman Conquest—Conway-Bartok Sept. 11
5316 Shadow Man—Cesar Romero Sept. 18
5313 The Iron Mask—reissue Sept. 18
5314 Mr. Robinson Crusoe—reissue Sept. 25
5306 Undercover Agent—English-made Oct. 2
5316 Shadow Man—Cesar Romero Oct. 16
5302 The Man from Cairo—George Raft Nov. 13
5304 Terror Street—Dan Duryea Nov. 20
5317 Fortune in Diamonds—Brady-Castle Nov. 27
5318 Limping Man—Lloyd Bridges Dec. 3
5321 Hollywood Thrill Makers—James Gleason ...Dec. 17
5322 Timberlake—Charles Chaplin, Jr. Jan. 1
5305 Black Glove—Alex Nicol Jan. 15

Metro-Goldwyn-Mayer Features

(1540 *B'way, New York* 19, N. Y.)

1952-53

348 Latin Lovers—Turner-Montalban Aug.
346 Affairs of Dobie Gillis—Reynolds-Van.....Aug.
347 The Big Leaguer—Robinson-Vera Ellen Aug.
345 The Bandwagon—Astaire-Charisse Aug.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

401 Half a Hero—Skelton-Hagen Sept.
402 Terror on a Train—Ford-Vernon Sept.
403 The Actress—Tracy-Simmons-Wright Sept.
404 Mogambo—Gable-Gardner-Kelly Oct.
405 Torch Song—Crawford-Wilding Oct.
406 Take the High Ground—Widmark-Stewart Oct.
407 All the Brothers Were Valiant—
Taylor-Granger-Blyth Nov.

408 Kiss Me Kate—Grayson-Keel Nov.
409 Escape from Fort Bravo—Holden-Parker Dec.
410 Easy to Love—Williams-Martin-Johnson Dec.
Give a Girl a Break—The Champions-Reynolds .Jan.
Knights of the Round Table—Taylor-Gardner ..Jan.
The Great Diamond Robbery—Red Skelton Jan.
Saadia—Wilde-Ferrer-Gam Feb.
The Long, Long Trailer—Ball-Arnaz Feb.
Tennessee Champ—Winters-Martin-Wynn Mar.
Rose Marie—Blyth-Lamas-Keel Mar.

Paramount Features

(1501 *Broadway, New York* 18, *N. Y.*)

1952-53

5223 Houdini—Leigh-Curtis July
5224 Stalag 17—William Holden July
5225 Shane—Ladd-Arthur-Heflin Aug.
5227 Arrowhead—Heston-Sinclair Aug.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

5301 Roman Holiday—Peck-Hepburn Sept.
5302 The Caddy—Martin & Lewis Sept.
5303 War of the Worlds—Barry-Robinson Oct.
5304 Little Boy Lost—Bing Crosby Oct.
5305 Those Redheads from Seattle (3D)—
Fleming-Mitchell Oct
5306 Flight to Tangier (3D)—Fontaine-Palance....Nov.
5307 Botany Bay—Ladd-Medina Nov.
5309 Here Come the Girls—Hope-Clooney Dec.
5308 Cease Fire (3D)—Documentary Jan.
Forever Female—Rogers-Holden-Douglas not set

RKO Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)

401 Second Chance—Mitchum-Darnell (3D) July
403 The Sea Around Us—Documentary July
481 Mighty Joe Young—reissue July
482 Isle of the Dead—reissue July
402 Devil's Canyon—Robertson-Mayo (3D) Aug.
491 Sword and the Rose—Todd-Johns Aug.
483 Stage Door—reissue Aug.
484 Without Reservations—reissue Aug.
485 Top Hat—reissue Sept.
486 Suspicion—reissue Sept.
406 Appointment in Honduras—Sheridan-Ford Oct.
404 Marry Me Again—Wilson-Cummings Oct.
488 Out of the Past—reissue Oct.
487 Follow the Fleet—reissue Oct.
405 Louisiana Territory—(3D) Documentary Oct.
461 Decameron Nights—British-made Nov.
Son of Sinbad—Robertson-Forrest Dec.
She Had to Say Yes—Mitchum-Simmons Dec.
French Line—(3D) Russell-Roland Dec.
Carnival Story—Baxter-Cochran Dec.

Republic Features

(1740 *Broadway, New York* 19, *N. Y.*)

5210 Sweethearts on Parade—Middleton-Norman..July 15
5232 Down Laredo Way—Allen (54 m.) Aug. 8
5211 Champ for a Day—Nicol-Totter Aug. 15
5243 Bandits of the West—Lane (54 m.) Aug. 18
5244 El Paso Stampede—Lane (54 m.) Sept. 8
5212 Trent's Last Case—
Wilding-Welles-Lockwood Sept. 22
5233 Shadows of Tombstone—Allen (54 m.) ...Sept. 28
5213 Sea of Lost Ships—Derek-Hendrix Oct. 22
5301 Flight Nurse—Leslie-Tucker Nov. 15
5224 Crazylegs—Hirsch-Nolan Nov. 15

Twentieth Century-Fox Features

(444 W. 56th St., *New York* 19, *N. Y.*)

1953

324 White Witch Doctor—Hayward-Mitchum July
323 The Glory Brigade—Mature July
325 The Kid from Left Field—Dailey-Bancroft July
307 The Farmer Takes a Wife—Grable-Robertson ...July
330 Dangerous Crossing—Crain-Rennie July
329 Inferno—Ryan-Lundigan-Fleming (3D) Aug.
326 Gentlemen Prefer Blondes—Monroe-Russell Aug.
327 Sailor of the King—Hunter-Rennie Aug.
328 City of Bad Men—Young-Powers Sept.
332 Blueprint for Murder—Cotten-Peters Sept.
356 Broken Arrow—reissue Sept.
357 I Was a Male War Bride—reissue Sept.
331 Mr. Scoutmaster—Webb-Dee Sept.
334 Vicki—Crain-Peters-Adams Oct.
333 Thy Neighbor's Wife—Haas-Moore.....Oct.
335 The Robe—Burton-Mature—(pre-release) Oct.
336 How To Marry a Millionaire—
Bacall-Monroe-Grable Nov.
365 Fallen Angel—reissue Nov.
366 Forever Amber—reissue Nov.
367 A Yank in the RAF—reissue Nov.
337 Beneath the 12-Mile Reef—Moore-Wagner Dec.
339 Man Crazy—Brand-White Dec.
340 Man in the Attic—Palance-Smith Dec.

1954

King of the Kyber Rifles—Power-Moore Jan.
Justice Brown—Ritter-Hunter-Paget Jan.
Keys of the Kingdom—reissue Jan.

United Artists Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

Return to Paradise—Cooper-Haynes July 10
Fort Algiers—De Carlo-Thompson July 15
The Moon is Blue—Holden-Niven-McNamara.....July 17
My Heart Goes Crazy—Field-Gynt July 22
Gun Belt—Montgomery-Hunter-Westcott July 24
No Escape—Lew Ayres July 30
Vice Squad—Robinson-Goddard July 31
Melba—Patrice Munsel Aug. 7
Captain Scarlett—Greene-Amar Aug. 12
I, the Jury—Elliott-Castle Aug. 14
The Gay Adventure—Aumont-Meredith Aug. 21
War Paint—Stack-Taylor Aug. 28
Sabre Jet—Stack-Gray-Arlen Sept. 4
99 River Street—Payne-Keyes Sept. 11
The Joe Louis Story—Stewart-Edwards Sept. 18
The Fake—O'Keefe-Gray Sept. 25
Donovan's Brain—Evans-Davis Sept. 30
Man in Hiding—Henreid-Maxwell Oct. 2
The Steel Lady—Cameron-Hunter Oct. 9
Dragon's Gold—Archer-Brooke Oct. 16
The Village—Swiss-made Oct. 23
Crossed Swords—Flynn-Lollobrigida Oct. 30
Stranger on the Prowl—Paul Muni Nov. 2
Shark River—Cochran-Mathews Nov. 13
Captain John Smith and Pocohantas—
Dexter-Lawrence Nov. 20
Song of the Land—Documentary Nov. 27
Yesterday and Today—George Jessel Dec. 2
Wicked Woman—Michaels-Egan Dec. 9
Riders to the Stars—Carlson-Marshall Dec. 11
The Captain's Paradise—Guinness-De Carlo Dec. 18
Beat the Devil—Bogart-Jones Dec. 23

Universal-International Features

(445 *Park Ave., New York* 22, *N. Y.*)

1952-53

324 Francis Covers the Big Town—O'Connor July
325 All I Desire—Stanwyck-Carlson July
326 The Great Sioux Uprising—
Chandler-Domergue-Bettger July
The Cruel Sea—British-made Aug.
327 Thunder Bay—Stewart-Dru-Duryea Aug.
329 Abbott & Costello Meet Dr. Jekyll and Mr. Hyde—
with Boris Karloff Aug.
328 The Man from Alamo—Ford-Adams Aug.
386 Desperate Moment—English-made Aug.
330 Wings of the Hawk—Heflin-Adams (3D) Sept.
331 Stand at Apache River—McNally-Adams Sept.
332 The Golden Blade—Hudson-Laurie Sept.
336 Wings of the Hawk (2D)—Heflin-Adams Sept.
333 The All-American—Curtis-Nelson Oct.
334 East of Sumatra—Chandler-Maxwell Oct.
387 The Titfield Thunderbolt—British-made Oct.
388 The Gentle Gunman—British-made Oct.
389 Something Money Can't Buy—British-made Oct.
335 It Came from Outer Space (2D)—
Carlson-Rush Nov.

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

401 The Glass Web (3D)—Robinson-Forsythe Nov.
402 The Glass Web (2D)—Robinson-Forsythe Nov.
403 Back to God's Country—Hudson-Cochran Nov.
404 Veils of Bagdad—Mature-Blanchard Nov.
405 Tumbleweed—Murphy-Nelson Dec.
406 Walking My Baby Back Home—O'Connor-Leigh..Dec.
407 Forbidden—Curtis-Dru-Bettger Jan.
408 War Arrow—Chandler-O'Hara Jan.
409 Border River—McCrea-De Carlo Jan.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

223 The Charge at Feather River—
Madison-Lovejoy (3D) July 11
225 Master of Ballantrae—Flynn-Campbell Aug. 1
226 So This is Love—Grayson-Abel Aug. 15
224 Plunder of the Sun—Ford-Lynn-Medina Aug. 29

(*End of 1952-53 Season*)

Beginning of 1953-54 Season

301 Island in the Sky—Wayne-Nolan Sept. 5
303 The Moonlighter—Stanwyck-MacMurray ...Sept. 19
304 The Beggar's Opera—Olivier-Holloway Sept. 26
305 A Lion is in the Streets—Cagney Oct. 3
306 Blowing Wild—Cooper-Stanwyck Oct. 17
307 So Big—Wyman-Hayden Oct. 31
309 Key Largo—reissue Nov. 7
310 Treasure of Sierra Madre—reissue Nov. 7
311 Calamity Jane—Day-Keel Nov. 14
312 Hondo—(3D) Wayne-Page Nov. 28
313 Thunder Over the Plains—Scott-Barker Dec. 12

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

6551 Candid Microphone No. 1 (9½ m.) Sept. 10
6851 Hollywood Stuntmen—
Screen Snapshots (10½ m.) Sept. 17
6509 A Unicorn in the Garden—
UPA Cartoon (7 m.) Sept. 24
6801 Assault and Mat-tery—Sports (10 m.) Sept. 24
6951 George Towne & Orch.—
Thrills of Music (reissue) (10 m.) Sept. 24
6602 Fiesta Time—Favorite (reissue) (7½ m.) ...Oct. 8
6802 Hockey Thrills and Spills—Sports (9½ m.).Oct. 15
6852 Hollywood Laugh Parade—
Screen Snapshots (10 m.) Oct. 22
6603 Room and Bored—Favorite reissue (7 m.) ..Nov. 5
6803 Snow Speedsters—Sports (10½ m.) Nov. 12
6701 Magoo Slept Here—Mr. Magoo (7 m.) Nov. 19
6853 Men of the West—
Screen Snapshots (10 m.) Nov. 19
6604 A Boy, a Gun and Birds—
Favorite (reissue) (7½ m.) Nov. 26
6952 Boyd Raeburn & Orch.—
Thrills of Music (reissue) (11 m.) Nov. 26
6804 Hook, Line and Sinker—Sports Dec. 10
6552 Candid Microphone No. 2 Dec. 10
6510 The Tell Tale Heart—UPA Cartoon (8 m.) .Dec. 17
6605 Skeleton Frolic—Favorite (reissue) (7½ m.).Dec. 17
6854 Hollywood's Great Entertainers—
Screen Snapshots Dec. 24
6953 Claude Thornhill & Orch.—
Thrills of Music (reissue) (11 m.) Dec. 24
6702 Magoo Goes Skiing—Mr. Magoo Dec. 31
6501 Ballet-Oop—UPA Cartoon Jan. 14

Columbia—Two Reels

6440 Pardon My Backfire (3D)—
Stooges (16 m.) Aug. 15
6401 Rip, Sew and Stitch—Stooges (17 m.) Sept. 3
6411 Oh, Say Can You Sue—Clyde (16 m.) Sept. 10
6421 Wife Decoy—Favorite (reissue) (17 m.) ..Sept. 17
6120 The Great Adventures of Cap. Kidd—
Serial (15 ep.) Sept. 17
6509 A Unicorn in the Garden—
UPA Cartoon (7 m.) Sept. 24
6402 Bubble Trouble—Stooges (16½ m.) Oct. 8
6431 Half Shot at Sunrise—
Comedy (reissue) (16 m.) Oct. 15
6422 Silly Billy—Favorite (reissue) (18 m.) Oct. 22
6412 A Hunting They Did Go—
Quillan-Vernon (16½ m.) Oct. 29
6432 Meet Mr. Mischief—
Comedy (reissue) (17½ m.) Nov. 12
6413 Down the Hatch—Harry Mimmo (17½ m.).Nov. 26
6403 Goof on the Roof—Stooges Dec. 3
6423 Strife of the Party—
Favorite (reissue) (16 m.) Dec. 17
6140 Jungle Raiders—serial (15 ep.) Dec. 31

Metro-Goldwyn-Mayer—One Reel

W-531 Just Ducky—Cartoon (7 m.) Sept. 5
S-551 It Would Serve 'Em Right—
Pete Smith (10 m.) Sept. 12
W-532 Half Pint Palomino—Cartoon (7 m.) Sept. 26
W-561 Swingshift Cinderella—
Cartoon (reissue) (8 m.) Oct. 3
S-552 This Is a Living?—Pete Smith (9 m.) Oct. 10
T511 Seeing Spain—Traveltalk (8 m.) Oct. 17
W-533 Two Little Indians—Cartoon (7 m.) Oct. 17
W-562 Springtime for Thomas—
Cartoon (reissue) (8 m.) Nov. 7
S-553 Landlording It—Pete Smith (9 m.) Nov. 7
W-534 Life with Tom—Cartoon (8 m.) Nov. 21
T-512 In the Valley of the Rhine—
Traveltalk (9 m.) Nov. 28
W-563 The Bear that Couldn't Sleep—
Cartoon (reissue) (9 m.) Dec. 5
S-554 Things We Can Do Without—
Pete Smith (9 m.) Dec. 5
W-564 Northwest Hounded Police—
Cartoon (reissue) (8 m.) Dec. 19
W535 Three Little Pups—Cartoon (7 m.) Dec. 26
S-555 Film Antics—Pete Smith (8 m.) Jan. 2
W-565 The Milky Waif—
Cartoon (reissue) (7 m.) Jan. 9

Paramount—One Reel

S-13-1 The Wee Men—
Cartoon (reissue) (10 m.) Oct. 2
S13-2 The Enchanted Square—
Cartoon (reissue) (10 m.) Oct. 2
S13-3 Cheese Burglar—Cartoon (reissue)(7 m.).Oct. 2
S13-4 The Stupidstitious Cat—
Cartoon (reissue) (7 m.) Oct. 2
S13-4 Much Ado About Mutton—
Cartoon (reissue) (8 m.) Oct. 2
S13-6 Naughty But Mice—
Cartoon (reissue) (7 m.) Oct. 2
A13-1 Tuna—Champion (reissue) (9 m.) Oct. 2
A13-2 Timber Athletes—
Headliner (reissue) (9 m.) Oct. 2
A13-3 Try and Catch Me—
Headliner (reissue) (9 m.) Oct. 2
A13-4 Who's Who in Animal Land—
Headliner (reissue) (10 m.) Oct. 2
A13-5 Bundle from Brazil—
Headliner (reissue) (10 m.) Oct. 2
A13-6 Broncs and Brands—
Headliner (reissue) (9 m.) Oct. 2
E13-1 The Ace of Spades (3D)—Popeye (7 m.).Oct. 2
K13-1 The Spirit of Seventy—Pacemaker (9 m.).Oct. 2
R13-1 Rocky Mountain River Thrills—
Sportlight (9 m.) Oct. 2
M13-1 Rowdy Racoons—Topper (10 m.) Oct. 2
B13-1 Do or Diet—Casper (7 m.) Oct. 16
E13-2 Saving Muggs—Popeye (6 m.) Oct. 30
R13-2 Mother Was a Champ—Sportlight (9 m.).Nov. 6
R13-3 Choosing Canines—Sportlight (9 m.) ..Nov. 13
P13-1 Huey's Duck Daddy—Noveltoon (7 m.) .Nov. 20
R13-4 Rough Ridin' Youngster—
Sportlight (9 m.) Dec. 4
H13-1 Northwest Mousie—
Herman & Catnip (7 m.) Dec. 18

RKO—One Reel

44301 Ben Hogan—Sportscope (8 m.) Sept. 4
44805 Mr. Mouse Takes a Trip—
Mickey Mouse (reissue) (8 m.) Sept. 11
44806 The Whalers—
Mickey Mouse (reissue) (8 m.) Sept. 18
44401 Motor Rhythm (3D)—Special (8 m.) Sept. 18
44501 Motor Rhythm (2D)—Special (8 m.) Sept. 18
44201 Running the Red Blockade—
Screenliner (8 m.) Sept. 18
44302 Bat Boy—Sportscope (8 m.) Oct. 2
44101 Football (Now and Then)—Disney (7 m.).Oct. 2
44202 Herring Hunt—Screenliner (10 m.) Oct. 16
44102 Rugged Bear—Disney (6 m.) Oct. 23
44303 Best in Show—Sportscope (8 m.) Oct. 30
44103 Working for Peanuts—Disney (7 m.) Nov. 11
44104 How to Sleep—Disney Dec. 4
44204 Ocean to Ocean—Screenliner Dec. 11
44105 Canvas Back Duck—Disney Dec. 25
44106 Spare the Rod—Disney Jan. 15

RKO—Two Reels

43301 Prowlers of the Everglades—Special (32 m.) Aug. 14
43001 Holiday Island—Special (15 m.) Aug. 14
43401 A Western Welcome—Ray Whitley (reissue) (18 m.) Aug. 21
43502 Trouble or Nothing—Ed. Kennedy (reissue) (18 m.) Aug. 21
43703 Birthday Blucs—Errol (reissue) (17 m.) ..Aug. 28
43503 Wall Street Blues—Ed. Kennedy (reissue) (17 m.) Sept. 4
43202 Pal's Adventure—My Pal (reissue) (20 m.) Sept. 4
43704 Let's Go Stepping—Errol (reissue) (18 m.) Sept. 11
43402 Rhythm Wranglers—Ray Whitley (reissue) (19 m.) Sept. 18
43504 Motor Maniacs—Ed. Kennedy (reissue) (18 m.) Sept. 18
43705 It Shouldn't Happen to a Dog—Leon Errol (reissue) (18 m.) Sept. 25
43505 Do or Diet—Ed. Kennedy (reissue) (18 m.) Oct. 2
43101 Shark Killers—Special (15 m.) Oct. 2
43706 Maid Trouble—Errol (reissue) (18 m.) ...Oct. 9
43506 Heading for Trouble—Ed. Kennedy (reissue) (18 m.) Oct. 16
43102 This is Little League—Special (15 m.) Oct. 30

Republic—One Reel

9223 Germany—This World of Ours (9 m.) Aug. 1
9224 Japan—This World of Ours (9 m.) Oct. 1

Republic—Two Reels

5381 Canadian Mounties vs. Atomic Invaders—serial (12 ep.) July
5382 Return of Capt. America—Serial (15 ep.) (reissue of "Capt. America") Oct. 1

Twentieth Century-Fox—One Reel

6303 Kamikaze—See It Happen (10 m.) Aug.
5317 Open House (Terry Bears)—Terry. (7 m.) ...Aug.
5318 Bargain Daze (Talk. Magpies)—Terry. (7 m.) .Aug.
5319 Sparky, The Firefly (Aesop's Fables)—Terrytoon (7 m.) Sept.
5320 Mouse Menace (Little Roquefort)—Terry. (7 m.) Sept.
5321 The Reluctant Pup (Terry Bears)—Terry. (7 m.) Oct.
5322 How to Keep Cool (Dimwit)—Terry. (7 m.) ..Oct.
6304 Impact of Tragedy—See it Happen (10 m.) ...Oct.
3305 Laurentian Sports Holiday—Sports (9 m.) Oct.
5323 The Timid Scarecrow (Dinky)—Terry. (7 m.) .Nov.
5324 Log Rollers (Heckle & Jeckle)—Terry. (7 m.) .Nov.
6305 Calamity Strikes—See It Happen (10 m.) Nov.
7401 The Coronation Parade—CinemaScope (7½ m.) Nov.
3306 The Golden Glover—Sports (9 m.) Dec.
6306 Focus on Fate—See It Happen (10 m.) Dec.
5325 Spare the Rod (Mighty Mouse)—Terry. (7 m.) Dec.
5326 Growing Pains (Terry Bears)—Terry. (7 m.) .Dec.

Universal—One Reel

8328 Wrestling Wrecks—Cartune (6 m.) July 26
8383 Calypso Carnival—Color Parade (10 m.) ...Aug. 10
8329 Maw and Paw—Cartune (6 m.) Aug. 10
8101 The Hypnotic Hick—(3D) Cartune (6 m.) .Aug. 26
8333 The Hypnotic Hick—Cartune (6 m.) Aug. 26
8330 Belle Boys—Cartune (6 m.) Sept. 14
8346 Behind the Wall—Variety View (9 m.) ..Sept. 21
8345 Bolivar Bonanza—Variety View (9 m.) ...Sept. 27
8347 Rip Van Winkle Returns—Variety View (9 m.) Oct. 5
8348 Fun for All—Variety View (9 m.) Oct. 19

Universal—Two Reels

8308 Surprising Suzie—Musical (15 m.) July 30
8371 The Lumber States—Earth and its People (21 m.) Aug. 10
8101 Hypnotic Kick (3D)—Musical (6 m.) Aug. 26
8331 Hypnotic Kick (2D)—Musical (6 m.) Aug. 26
8311 Nat King Cole & Russ Morgan & His Orch. (2D)—Musical (18 m.) Aug. 26
8372 Mountain Farmer—Earth and its People (20 m.) Sept. 3
8373 Adobe Village—Earth and its People (19 m.) Oct. 5
8309 Camp Jamboree—Musical (15 m.) Oct. 8

Vitaphone—One Reel

1952-53

1601 Hit 'im Again—Variety Sept. 5
1301 Old Glory—Hit Parade (reissue) (7 m.) ..Sept. 12
1501 Royal Mounties—Sports Parade (10m.) ...Sept. 19
1702 Zipping Along—Merrie Melody (7 m.) ...Sept. 19
1723 Duck, Rabbit, Duck!—Bugs Bunny (7 m.) ..Oct. 3
1801 Desi Arnaz & Band—Melody Master (10 m.) Oct. 3
1302 Walky Talky Hawky—Hit Parade (reissue) (7 m.) Oct. 17
1703 Easy Peckin's—Merrie Melody (7 m.) Oct. 17
1502 Sea Sports of Tahiti—Sports Parade (10 m.) Oct. 24
1602 Say It With Spills—Variety (10 m.) Oct. 24
1401 So You Think You Can't Sleep—Joe McDoakes (10 m.) Oct. 31
1704 Catty Cornered—Merrie Melody (7 m.) Oct. 31
1303 Birth of a Notion—Hit Parade (reissue) (7 m.) Nov. 7
1705 Of Rice and Hen—Merrie Melody (7 m.) ..Nov. 14
1802 Hal Kemp & Orch.—Melody Master (reissue) (10 m.) Nov. 14
1706 Cats A-Weigh—Merrie Melody (7 m.) Nov. 28
1304 Eager Beaver—Hit Parade (reissue) (7 m.) .Nov. 28
1724 Robot Rabbit—Bugs Bunny (7 m.) Dec. 12
1402 So You Want to Be An Heir—Joe McDoakes (10 m.) Dec. 19
1503 Born to Ski—Sports Parade (10 m.) Dec. 19
1707 Punch Trunk—Merrie Melody (7 m.) Dec. 19
1603 Magic Movie Moments—Variety (10 m.) ...Dec. 26
1305 Scent-Imental Over You—Hit Parade (reissue) (7 m.) Dec. 26

Vitaphone—Two Reels

1001 Gone Fishin'—Special (17 m.) Sept. 12
1101 Minstrel Days—Featurette (20 m.) Sept. 26
1002 Romance of Louisiana—Special (reissue) (20 m.) Oct. 10
1003 North of the Sahara—Special (17 m.) Nov. 7
1102 They Were Champs—Featurette Nov. 21
1004 Don't Forget to Write—Special Dec. 5

NEWSWEEKLY NEW YORK RELEASE DATES

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225 Mon. (O) ...Nov. 23
226 Wed. (E) ...Nov. 25
227 Mon. (O) ...Nov. 30
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233 Mon. (O) ...Dec. 21
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236 Wed. (E) ...Dec. 30
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32 Sat. (E) Dec. 5
33 Wed. (O) Dec. 9
34 Sat. (E) Dec. 12
35 Wed. (O) Dec. 16
36 Sat. (E) Dec. 19
37 Wed. (O) Dec. 23
38 Sat. (E) Dec. 26
39 Wed. (O) Dec. 30
40 Sat. (E) Jan. 2

Warner Pathe News

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30 Mon. (E) Nov. 23
31 Wed. (O) Nov. 25
32 Mon. (E) Nov. 30
33 Wed. (O) Dec. 2
34 Mon. (E) Dec. 7
35 Wed. (O) Dec. 9
36 Mon. (E) Dec. 14
37 Wed. (O) Dec. 16
38 Mon. (E) Dec. 21
39 Wed. (O) Dec. 23
40 Mon. (E) Dec. 28
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1953

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99 Friday (O) ..Dec. 4
100 Tues. (E) ...Dec. 8
101 Friday (O) ..Dec. 11
102 Tues. (E) ...Dec. 15
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1954

1 Friday (O) ..Dec. 25
2 Tues. (E) ...Dec. 29
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Universal News

517 Tues. (O) ...Nov. 17
518 Thurs. (E) ..Nov. 19
519 Tues. (O) ...Nov. 24
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521 Tues. (O) ...Dec. 1
522 Thurs. (E) ..Dec. 3
523 Tues. (O) ...Dec. 8
524 Thurs. (E) ..Dec. 10
525 Tues. (O) ...Dec. 15
526 Thurs. (E) ..Dec. 17
527 Tues. (O) ...Dec. 22
528 Thurs. (E) ..Dec. 24
529 Tues. (O) ...Dec. 29
530 Thurs. (E) ..Dec. 31

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THE STATUS OF EIDOPHOR

Large-screen theatre television has taken a back seat during the past year becase of the exhibitors' preoccupation with the new processes of projection, but the outstanding business done by theatre-TV on several recent attractions, particularly the Marciano-LaStarza heavyweight championship bout, has renewed the exhibitors' interest in the medium.

At the recent Chicago convention of the Theatre Owners of America, the speakers at the theatre-TV forum were highly enthusiastic over the future potential of the medium. Si Fabian, the well known circuit operator, who has had considerable experience with theatre television, told the forum that there is no question in his mind that the day will come when we will accept the TV attraction in the movie theatre just as we accept the feature film. "With rare exceptions," he said, "almost every theatre-TV program to date has been a financial success, despite the high cost. When these costs can be controlled, theatre TV, as I have said time and time again, can become a most important supplement of our theatre programs."

There is no doubt that theatre television offers tremendous possibilities for the exhibitors and that sooner or later they will have to give serious thought to the installation of equipment.

One of the theatre-TV systems that offered much promise when it was first announced and demonstrated is Eidophor, the 20th Century-Fox system. But the lack of publicity regarding the progress made by the company in developing the system has left many exhibitors with the impression that it has been unable to develop the process for practical theatre use.

Prompted by the renewed interest in theatre-TV and by a desire to provide the exhibitors with accurate information as to the present status of Eidophor, I wrote to Spyros P. Skouras, president of 20th Century-Fox, and asked him to enlighten me. Under date of November 19, Mr. Skouras sent me the following letter:

"Dear Pete:

"In reply to your inquiry, I am delighted to tell you the exact situation in regard to the status of Eidophor, our system of large screen theatre TV with color.

"First of all, however, let me express my appreciation for the motive which led you to make the injuiry and which was that of clearing up misunderstandings regarding this important development by Twentieth Century-Fox Film Corp.

"I realize that since we have adopted and launched CinemaScope with pictures like 'The Robe' and 'How To Marry a Millionaire,' the impression prevails in some quarters that Eidophor has been abandoned or that it has not met our earlier expectations.

"When Cinerama made its appearance in New York and was acclaimed by the public, we realized that since we had already made up our minds to present large extravaganzas, stage spectacles and other live entertainment through large screen theatre television, it was imperative that we develop further the large screen on which we had been experimenting for years.

"Therefore, we brought to New York from Switzerland, Dr. Edgar Gretener A.G. of Zurich, the inventor of Eidophor, and with Dr. Gretener members of the Engineering staff of General Electric undertook to find practical means of taking advantage of the public demand for entertainment on a large screen basis.

"However, in December 1952, while I was enroute home from a survey of the Far East, my attention was called to the anamorphic lens as a means of improving Eidophor and after witnessing the performance of this lens, we decided that such a lens could be immediately employed by the industry for the projection of motion pictures.

"Therefore, we diverted our immediate efforts to CinemaScope and the result, I believe, is making motion picture history.

"Naturally, the advent of CinemaScope has abated the amount of publicity formerly given to Eidophor, but we have never abandoned this large screen theatre television system. As a matter of fact, Mr. Earl Sponable, head of our Research Department, visited the General Electric plant at Syracuse this week and was informed that General Electric had completed the electronic system for the proposed new commercial prototype Eidophor after months of painstaking effort.

"At the same time, we have been informed that the commercial engineering firm of Edgar Gretener A.G. of Zurich, Switzerland has also practically completed the mechanical and optical aspects of the Eidophor system working in conjunction with General Electric.

"The next step to be undertaken in the immediate future is that of joining the results of the work done at Zurich and that done at the General Electric plant into the prototype suitable for commercial purposes.

"This compact projector will be ready for tests late in 1953 or early in 1954 and these tests by our engineers will prepare the way for the launching of Eidophor as we have planned from the beginning.

"Kindest personal regards.

"Sincerely,

"(signed) Spyros P. Skouras"

"Rob Roy" with Richard Todd and Glynis Johns

(RKO-Disney, no rel. date set; time, 82 min.)

Those who enjoy swashbuckling melodramas with plenty of rousing action and derring-do will find that "Rob Roy" adequately fills the bill. Produced in Britain and photographed in Technicolor, this latest of Walt Disney's live-action features takes place in 1716 and is a composition of various legends based on the life and adventures of Rob Roy, the Scottish Robin Hood, who led his clan in a revolt against the despotic ministers of King George I. Basically, its theme of the underdog battling oppression offers nothing new, but it should be enjoyed by the action-seeking patrons because it provides a generous share of sword clashes, battles, chases and all the other ingredients that tend to excite them. Richard Todd cuts an heroic figure as the bewhiskered Rob Roy, giving the part the right touch of dash and agility, while Glynis Johns is charming and spirited as the innkeeper's daughter who becomes his wife. Shot on location in Scotland, the misty highlands, enhanced by the fine color photography, give the story a realistic atmosphere:—

With the downfall of the Stuarts, Todd leads his Scottish clan in a rebellion against King George I and is captured and defeated by an army of Redcoats led by James Robertson Justice, himself a Highlander, who supervised the monarchy's Scottish affairs and who was sympathetic to the men he had conquered. Michael Gough, an evil nobleman who sought to usurp Justice's authority so that he may rule the highlands to his own advantage, offers to free the imprisoned Todd if he will give false testimony of improper dealings with Justice. Todd refuses and makes an enemy of Gough. He escapes before Gough can carry out a plot to murder him, and returns to his hometown to marry Glynis. During the wedding celebration, Gough, who had managed to oust Justice from power, arrives on the scene with his soldiers and, after arresting Todd, reads a proclamation granting amnesty to all the Scottish clans except Todd's. Todd manages to escape once again and, together with his followers, sets out on a campaign of harrassment that makes a laughing stock of Gough. Sterner reprisals by Gough lead to grim warfare between his soldiers and Todd's clan, and London becomes alarmed lest the other Scottish clans join Todd in a general revolt. To save the situation, Justice is returned to power, and he stakes his political future on a wager that, if Todd is promised immunity, he will appear in London to make his peace with the King. Gough, to stymie Justice's plan, orders his forces to forsake their efforts to capture Todd alive and to shoot to kill. But Todd once again eludes Gough's soldiers and manages to make a grand entrance into London. At the palace, the King, after hearing Todd's story and learning that he sought an honorable peace and the restoration of normal human privileges for his people, grants him and his clansmen a full pardon.

It was produced by Perce Pearce, and directed by Harold French, from a screenplay by Lawrence E. Watkin. The story is not based on the novel of the same name by Sir Walter Scott.

For the family.

"Hot News" with Stanley Clements, Gloria Henry and Scotty Beckett

(Allied Artists, Oct. 11; time, 60 min.)

An interesting and exciting program melodrama, well produced and directed. The excitement is provoked by the encounters between the hero, an ex-fighter turned sports columnist, and the members of a murderous gambling ring. Most of the thrilling action occurs toward the end, where the hero, after suffering considerably at the hands of the villains, obtain information that leads to the gang's downfall when he prints it in his column. The acting is convincing, thanks to the good direction. There is hardly any comedy relief. The photography is good:—

Stanley Clements, a sports columnist, backed by James Flavin, his straight-shooting editor, and by Gloria Henry, the paper's society editor, whom he loves, is after a vicious gambling ring headed by Ted de Corsia and his two henchmen (Hal Baylor and Carl Milletaire). Operations of the ring are first brought to light when Myron Healey, a fighter, dies as a result of injuries in the ring. Paul Bryar, Healey's manager, is murdered before he can reveal to Clements that Healey had taken a mismatched fight because of his love for Veda Ann Borg, de Corsia's girl-friend, who had bled Healey of his money without revealing that she was working for the gangster. When de Corsia and his mob inform Scotty Beckett, Veda's brother and a star basketball player, that they will blacken his sister's name unless he aids them in their betting, the young man bows to their threats. As a result, he is expelled from college for playing crooked. Clement learns the truth and goes to Veda; she writes down the facts in a suicide note addressed to Clements. The mob makes a desperate attempt to silence Clements and Beckett, but their efforts are unavailing. The law takes over de Corsia and his mob, while Clements takes over Golria.

Ben Schwalb produced it, and Edward Bernds directed it, from a screenplay by Charles R. Marion and Elwood Ullman.

Suitable for the family.

"Forbidden" with Tony Curtis, Joanne Dru and Lyle Bettger

(Univ.-Int'l, January; time, 85 min.)

A pretty good ganster-type melodrama. Set in a sinister Macao atmosphere, its story of intrigue and counter-intrigue among shady characters is neither realistic nor convincing, but these shortcomings should not lessen the interest of those who enjoy pictures of this type, for on the whole it shapes up as a robust mixture of excitement and suspense, with a fairly strong romantic interest. Tony Curtis does well as the two-fisted hero of the piece, and Lyle Bettger is properly villainous as the suave but crooked operator of a fashionable gambling casino. Joanne Dru, attractively gowned, is competent as the menaced heroine. The direction is good and the photography first-rate:—

Employed by Alan Dexter, a Philadelphia mobster, Curtis goes to Macao to search for Joanne Dru, a slain hoodlum's widow, and to secure from her certain documents that tended to incriminate the gangster. Dexter, to make sure that Curtis does not doublecross him, hires Marvin Miller shadow him. In Macao, Curtis accidentally becomes involved in a street shooting, during which he manages to save the life of Bettger, owner of the swank Lisbon Club. The grateful Bettger offers Curtis a job at the club and invites him to be his house guest. There, Curtis meets Joanne and learns that she is engaged to marry Bettger. It is then revealed that he and Joanne had once been in love but that she had jilted him for her dead husband. In the weeks that follow, the old love between Curtis and Joanne is awakened, and they decide to flee Macao together. Curtis makes arrangements for them to go to Australia without arousing Bettger's suspicions, but a snag is encountered when Miller shows up in Curtis' hotel room. To allay Miller's suspicions, Curtis lies that his motive in going away with Joanne is to carry out the assignment given to him by Dexter. Joanne accidentally overhears this conversation and loses faith in Curtis. Disillusioned, she goes back to Bettger and marries him. In the events that follow Miller tries to obtain the documents from Joanne but is shot dead by Bettger. Joanne, who by this time had learned that Curtis was trying to protect her, discovers that Bettger now planned to kill Curtis. She goes to him and warns him. They flee to a ship that was preparing to leave for the United States but are caught up with by Bettger and his henchmen. A furious batle ensues between Curtis and the gangsters, and just as he and Joanne get off the ship an explosion caused by one of the gangsters shatters the vessel and kills their enemies, leaving them free to start a new life.

It was produced by Ted Richmond, and directed by Rudolph Mate, from a story by William Sackheim, who collaborated on the screenplay with Gil Doud.

Adults.

"Project M. 7" with Phyllis Calvert and James Donald

(*Univ.-Int'l, November; time,* 86 *min.*)

This British-made melodrama is tense and exciting in the aerial sequences that have to do with the testing of a new supersonic jet airplane, but it is something less than satisfying when the action takes place on the ground. Set within the confines of an experimental air station, the story, which deals with marital problems, disagreements on how test flights should be conducted, and the espionage activities of a traitor, is never fully developed in any of its phases and emerges as a hodge-podge mixture that fails to hold one's interest. Moreover, the characterizations are lifeless and not particularly sympathetic. The aerial thrills are really worthwhile, but they are not enough to overcome the shortcomings of the story. The photography, particularly the aerial shots, is outstanding:—

Secretly engaged with a group of scientists in the development of "M.7," a jet plane capable of flying at three times the speed of sound, James Donald, a brilliant young aviation designer in charge of research, is so absorbed in the project that he neglects Phyllis Calvert, his wife. She finds some consolation in a mild flirtation with Herbert Lom, one of the scientists. As the "M.7" nears completion, differences arise between Donald and Maurice Denham, his superior, concerning the test flights. Denham insists that the flights be controlled from the ground as a safety measure, but Donald demands that he be permitted to fly the ship manually. Denham meets with a serious accident soon afterwards, and his death is deliberately hastened by Noel Williams, the unit's doctor, who was actually a foreign agent. Donald immediately takes the ship up for an unauthorized est, which almost proves fatal to him. To prevent further unnecessary risks, Donald is grounded by the Government. Williams sympathizes with him and goads him into making another flight against orders, and into taking him along as a passenger. Once in the stratosphere, Williams reveals that he is an enemy agent and at the point of a gun orders Donald to fly the plane to another country. Donald suddenly throws the plane into a steep nose-dive, causing Williams to drop the gun. While trying to recover the weapon, Williams disconnects his oxygen tube and chokes to death. Donald loses consciousness as the plane plummets toward the earth, but the pleas of his wife over the radio-telephone awaken him in time to gain control of the ship, and upon landing he determines to make up for his neglect of her.

It is a J. Arthur Rank Organization presentation, produced by Antony Darnborough, and directed by Anthony Asquith, from a screenplay by William Fairchild.

General audiences.

"Cease Fire"

(*Paramount, January; time,* 75 *min.*)

An effective war melodrama, produced and photographed in 3-D entirely on the battlefields of Korea. The film, which has a documentary flavor, is unique in that the entire cast, except those portraying war correspondents, is made up of a cross-section of American soldiers who play themselves and who have had no professional acting experience. Thus the men, by merely being themselves, lend an authentic ring to the story, which deals with the perils encountered by an American infantry company that is selected to carry out a dangerous reconnaisance mission behind enemy lines one day prior to the signing of the "cease fire" truce at Panmunjon. In centering on the adventures of this group from the time they receive their orders to the climax in which they destroy an enemy concentration on a strategic hilltop, the camera graphically depicts the hard-bitten realism and rigors of modern warfare on actual battle locations, and the courage and sacrfiice of men who make no secret about the fact that they do not relish the job they have been ordered to do. Particularly effective are the shots that show the horrors of battle conditions as the men, aided by field artillery and air support, blast the enemy from their fox-holes with all types of fighting equipment, such as tanks, rockets, mortars, bazookas, machine guns, rifles, flame throwers and grenades. Highly spectacular are the scenes in which American planes are shown dropping fire bombs that set everything they touch ablaze, including enemy soldiers.

Except for the artificial note struck by some idealistic dialogue spouted by several war correspondents, and by a feeble attempt to dramatize the personal plight of a young South Korean attached to the unit, the picture has an authentic and realistic flavor. It is, in fact, so factual-like, that it can hardly be classified as an entertainment, and for that reason its box-office potential is problematical, for it is doubtful if the public is in the mood for a picture of this type, particularly one that is unromanticized and that lacks the emotional appeal of a human interest drama that revolves around the personal problems of one or two individuals. No fault can be found with the 3-D photography, but it adds nothing to the picture, except, perhaps, exploitation value for situations where 3-D is still acceptable.

It was produced by Hal B. Wallis, and directed by Owen Crump, from a screenplay by Walter Doniger, based on a story by Mr. Crump.

Suitable for all.

"Three Sailors and a Girl" with Jane Powell, Gordon MacRae and Gene Nelson

(*Warner Bros., Dec.* 26; *time,* 98 *min.*)

Movie-goers who are easy to please should find this Technicolor musical comedy fairly diverting, mainly because of the singing and dancing talents of Jane Powell, Gordon MacRae and Gene Nelson. But the more discerning picture-goers probably will find it tiresome, for it is one of those unoriginal backstage comedies in which there is a great deal of inane shouting and forced attempts at comedy, with the humor, for the most part, emerging as quite feeble. The proceedings are given a considerable lift by the peppy, if undistinguished musical sequences, with Jane Powell, dressed in a number of revealing costumes, proving herself to be quite adept as a singer of popular songs and as a dancer; she more than holds her own in several nimble-footed dance routines with Gene Nelson. On the whole, however, it is an unimaginative picture of its kind, and its running time is much too long for what it has to offer.

What there is in the way of a story has Gordon MacRae, Gene Nelson and Jack Leonard arriving in New York harbor on a Navy submarine after eight months in Korean waters, and heading for Wall Street to invest $50,000 accumulated by themselves and the 47 other crew members in back pay. The boys meet up with Sam Levene, a shoestring theatrical producer, who was seeking financing for a Broadway musical starring Jane Powell and George Givot, and before they realize it all three become so captivated with Jane that they agree to put the $50,000 into the show. This starts MacRae and Jane off on a romance. The show opens in Boston for its tryout and flops dismally. This leads to a quarrel between Jane and MacRae, who believes that she had played him for a sap. He returns to his ship, while Jane and the troupe prepare to open in New York, despite the bad notices. Afraid to tell his shipmates of the flop, MacRae decides to take over the handling of the show himself. Levene agrees to this arrangement, but demands payment for his share of the show. MacRae, aided by his pals and Jane, raise the money from a company of Marines who had just arrived from Korea. The show is revised and, after many trials and tribulations, is hailed as a smash hit on opening night. MacRae's jubilation is dampened, however, when he is visited by a lawyer and told that the box-office receipts will be attached for the benefit of clients who had invested in the show through Levene. But all turns out well when Levene exposes the lawyer as a shyster and buys out the show himself for $200,000, giving the servicemen a handsome profit on their investment. It ends with Jane and MacRae locked in a loving embrace as he prepares to sail to a new base.

It was produced by Sammy Cahn, and directed by Roy Del Ruth, from a screenplay by Roland Kibbee and Devery Freeman, based on a George S. Kaufman play, which Warners has used three times previously for as many pictures.

Suitable for the family.

"Hondo" with John Wayne, Geraldine Page and Ward Bond

(*Warner Bros., Nov. 25; time, 84 min.*)

A first-rate 3-D western, photographed in WarnerColor. It should go over in a big way with the action fans, for John Wayne, as the tough, fearless hero, is cast in the type of role that fits his personality like a glove. His skirmishes with the Indians are exceptionally thrilling. Even though it is primarily an action picture, women, too, should find it exciting and even touching, because of the plight of Geraldine Page, as the heroine, a young woman who lives alone on an isolated ranch with her little son, whose ne'er-do-well husband had not been home for many months, and who feels a strong attraction for Wayne, a stranger, because of the sincere interest he shows in her welfare. Not only is there plentiful action — fighting, shooting and fast riding — but it has human interest and good touches of comedy. The outdoor backgrounds, enhanced by the fine color photography, are a treat to the eye. Technically, the 3-D photography is very good, but its use does not add to one's enjoyment of the proceedings; if anything, it detracts, because of the loss of light:—

Having lost his horse in a skirmish with Indians, Wayne, a civilian scout for the U.S. Cavalry, comes upon the isolated ranch of Geraldine and Lee Aaker, her little boy. He buys a horse from her and, despite her effort to cover up the fact, learns that her husband had practically abandoned her. Wayne asks her to accompany him to a frontier outpost because of an Apache uprising in the area, but she declines on the basis that the Apaches have always been her friends. Shortly after Wayne's departure, the Apaches, led by Michael Pate, their chief, arrive at the ranch to carry out one of their retalliation raids against the whites for treaty violations. Pate, impressed by little Lee's courage in coming to the defense of his mother, makes him a "blood brother" and tells Geraldine that she will not be molested so long as she takes good care of the "young warrior." Meanwhile Wayne meets up with Leo Gordon, Geraldine's missing husband, whom he is compelled to kill in self-defense after saving him from an Apache attack. Wayne takes a tintype of little Lee from the dead man's pocket and heads for Geraldine's ranch. En route, he is captured by the Apaches, who torture him to secure information about Cavalry movements, but the chief stops the torture when he discovers he tintype of Lee in Wayne's pocket and believes that he is Geraldine's husband. He brings Wayne to Geraldine, and she falsely identifies him as her husband in order to save his life. Left in peace by the Apaches, Wayne, Geraldine and Lee make a happy trio, but complications arise when a Cavalry unit arrives in the area and, in a skirmish with the Indians, kill their chief. Led by Rudolfo Acosta, their new but vicious chief, the Apaches attack all whites with a new vengeance. Wayne, joining the fight with the Cavalry, kills Acosta and forces the Indians to withdraw. This withdrawal allows him sufficient time to head for his ranch in California, accompanied by Geraldine and her boy.

It was produced by Robert Fellows, and directed by John Farrow, from a screenplay by James Edward Grant, based on a story by Louis L'Amour.

Suitable for general audiences.

"Wicked Woman" with Beverly Michaels, Richard Eagan and Percy Helton

(*United Artists, Dec. 9; time, 76 min.*)

Sex and drink are dished out with a vengeance in this seamy sex melodrama, which centers around the immoral machinations of a beautiful but conscienceless blonde. It is not a pleasant entertainment, and it certainly is not suitable for the family trade; nevertheless, it may very well turn out to be a top box-office grosser, not only because it lends itself to sensational exploitation, but also because it is the type of picture one will talk about after he or she sees it. The direction is highly competent and the script intelligent. Although there is very little comedy relief, the picture is not heavy. Beverly Michaels does an outstanding job in the title role; she oozes sex with her every movement, and leaves no doubt in the spectator's mind that she is "a gal who has been around." Richard Egan, too, does good work as a saloon owner who falls for her wiles, and so does Percy Helton as an infatuated fool, of whom she takes advantage but who evens the score with her in the story's ironic ending:—

Arriving by bus in a small California community, Beverly spends her last few dollars to rent a room in a cheap boarding house. Languishing in her room with a bottle of gin, she attracts the attention of Percy Helton, an elderly roomer, and vamps him into providing her with a free dinner. On the following day she obtains a job as a bar girl in a saloon operated by Richard Egan and Evelyn Scot, his wife, who was addicted to drink. She goes home and persuades Helton to stake her to $20 for a new dress, promising to go out with him on her first night off. Once started on her job, Beverly loses no time in making a play for Egan and inflames him to a point where he agrees to sell the saloon and run away with her to Mexico. Meanwhile they keep his wife in a drunken state by plying her with drinks. Egan finds a buyer, but to finalize the deal he requires the presence and signature of his wife. To overcome this problem, Beverly agrees to pose as his wife and sign her name. This scheme is overheard by Helton who, having been repulsed by Beverly, forces her to spend the night with him lest he talk. After signing the necessary documents in an attorney's office, Beverly and Egan are shocked to learn that they cannot collect the money for several days because of legal technicalities. The waiting becomes unbearable for them. On the night before the money is to be paid, Beverly returns to her room and finds Helton waiting for her. She dares not repulse his advances. Egan walks in on them and finds them embracing. Believing the obvious, he gives Beverly a beating and walks out on her. He then makes a clean breast of the situation to his wife, and arranges with the understanding buyer to call off the deal. Her dream of an easy life shattered, Beverly takes the next bus out of town and immediately starts a flirtation with a prosperous looking passenger.

It is an Edward Small presentation, produced by Clarence Greene, and directed by Russell Rouse, who collaborated on the original screenplay.

Strictly for adults.

"Fighter Attack" with Sterling Hayden, Joy Page and J. Carrol Naish

(*Allied Artists, Nov. 29; time, 80 min.*)

A good program war melodrama, photographed by the Cinecolor process. It is a thrilling reenactment of the campaign in Italy during World War II, with the Italian underground taking a prominent part. The acting of all the players is believable, and the action holds one's interest tense all the way through because of the many situations in which the sympathetic characters endanger their lives while carrying out their mission. The scenes that show the fighting between the members of the underground and the Germans are realistic. On the credit side, too, is the expert manner in which actual air combat clips have been edited into the staged action. The direction is fine. The good color photography adds to the realism:—

Although he had completed the number of missions required of him in the Italian campaign, Sterling Hayden, a Major in the U.S. Air Force, volunteers to stay on the job when word comes that a carefully hidden enemy supply dump must be spotted and destroyed before a major ground attack can succeed. While on this new mission, Hayden is shot down, but he parachutes to safety and is eventually found by Joy Page, a courageous worker in the Italian underground, who takes him to the mountain hideout of a guerrilla band headed by J. Carrol Naish. Joy and Hayden fall in love. Meanwhile Naish and his followers locate the supply dump. They lay out a careful campaign and succeed in destroying it, aided from the air by Hayden's buddies. Helped by Joy and by David Bond, a priest, Hayden manages to return to his base in Corsica. At the end of the war, he returns to Italy and finds Joy waiting for him.

William A. Calihan, Jr. produced it, and Lesley Selander directed it, from a story by Simon Wincelberg.

Good for general audiences.

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TELEMETER

I took a trip last week to the resort town of Palm Springs, California, which is about 110 miles from Los Angeles, to witness what may be described as the world premiere of Telemeter, the pay-as-you-see television system, which makes it possible for a person at home to see on his TV set motion pictures, sports events and other forms of entertainment not otherwise available to the television audience.

Telemeter, as many of you undoubtedly know, is a sort of box-office in the home. The instrument, which is approximately the size of a six-inch cube, is attachable to any existing television set and has a coin slot that will take nickels, dimes, quarters and half dollars.

Like other subscription-TV systems, such as Skiatron's Subscriber-Vision and Zenith's Phonevision, the principle behind the Telemeter system is that a TV picture is sent either over the air or through coaxial cables in a deliberately distorted fashion. The only difference in the systems is the method by which the scrambled picture is cleared up by the viewer. With Skiatron, a special electronic card inserted into a small decoder device clears up the picture. With Phonevision, the image is cleared up by a key signal that is transmitted to the viewer's set over a specially installed telephone circuit. Subscribers to both these systems would be billed at the end of the month for the entertainment they had seen.

Telemeter, however, operates on a strictly cash basis, for the viewer, in order to clear up the scrambled image, is required to insert in the coin slot a stipulated sum that is indicated in a little window on the instrument. This system can handle any priced show from 5 cents upward, and the price of each individual show is controlled by a TV signal that causes the price indicator on each Telemeter instrument to show the amount required. Hence the cost to the viewer for one particular event can be shown as $1.00, while the cost of the following show may be listed as 35 cents. The coin box is so designed that, if the viewer does not have the exact change, he may insert more money than is required and will be given a proper credit toward the next show he may wish to tune in on.

So that you may better understand the potentialities of Telemeter, it is necessary to explain how the system works in Palm Springs. Up to last year, the town did not have any television because a line of high mountains between the community and Los Angeles interfered with the television signals. To overcome this problem, a community television system was installed. This required the erection of a master antenna on one of the interfering mountains, where signals from the Los Angeles' TV stations could be picked up. These signals are then transmitted to the town by means of a coaxial cable leading from the master antenna. In town the cable is strung along power and telephone poles and branch lines are run to the television sets in the individual homes, thus obviating the need for individual antennas. The homes using this service pay a wire charge of $60 per year.

The town is now receiving free television programs as transmitted over the different Los Angeles channels, but with the advent of Telemeter a separate channel has been added to carry the Telemetered programs. Telemeter operates the same over the air as it does through a coaxial cable, and the reason why a cable is being used in Palm Springs is because the Federal Communications Commission has granted no authorization for the use of a pay-as-you-see TV system over the air except for test purposes.

Of approximately 500 television sets in town, some 70-odd sets were equipped with Telemeter attachments on opening day, although requests for more than 350 attachments had been received by that time. To inaugurate the system, Paramount's "Forever Female" was shown in the Telemetered homes on Saturday night, simultaneously with the premiere of the picture at the local Plaza Theatre, under an arrangement whereby Earl Strebe, owner of the theatre, shared in the Telemeter receipts. Several other first-run films have been scheduled to be Telemetered into the homes at the same time that they play at the Plaza under similar arrangements in regard to the receipts, but it has been made clear by both Telemeter and Paramount officials that the arrangement with Mr. Strebe does not necessarily set a pattern that will be followed in other communities.

The admission price at the theatre on opening night was $1.20, while the price for the Telemeter showings was $1.35. "The Moon is Blue," which was shown on Monday and Tuesday of this week, was priced at 80 cents at the theatre and $1.10 at home.

Actually, Telemeter's inaugural took place on Saturday afternoon when the Notre Dame-USC football game was telecast exclusively to the 70-odd sets equipped with Telemeter. The reception of both the football game in the afternoon and the picture at night was crystal clear, thus proving the mechanical excellence of the system.

The executives of Telemeter, as well as of Paramount Pictures, which owns fifty per cent of the system, are highly enthusiastic over its possibilities and potentialities. At a press conference they pointed out that at the present time there are more than 220 community TV areas similar to Palm Springs that are now in operation throughout the country, with more than 400,000 sets hooked up and with each one of them a prospect for Telemeter. They feel that the

(Continued on back page)

"Money from Home" with Dean Martin and Jerry Lewis

(Paramount, February; time, 99 min.)

This latest of the Martin and Lewis comedies will depend heavily on their popularity, for as an entertainment it is no more than fair. Photographed in 3-D and in Technicolor, the story, which is based on a Damon Runyon tale, does have its hilarious moments here and there, but on the whole it is a hodge-podge of nonsensical slapstick action that is frequently more tiresome than it is amusing. Jerry Lewis' clowning is good for many chuckles, particularly in the closing sequence, where he rides a horse in a steeplechase race, but even his valiant efforts cannot overcome the deficiencies of the script. Worked into the zany proceedings are several songs that are sung by both Lewis and Dean Martin. The 3-D photography is good technically, but it does not enhance the entertainment values:—

Martin, heavily in debt to Sheldon Leonard, a gangster bookie king, is given a chance to square himself by fixing a steeplechase race. Leonard was interested in a horse named Sweep Forward, but the favorite is My Sheba, owned by pretty Marjie Millar. Martin's job was to use his persuasive powers to convince Marjie to scratch her entry lest Leonard take him for a "ride." Leaving New York for the track in Maryland, Martin stops long enough to pick up Jerry Lewis, his cousin, who was an interne in an animal hospital; he felt that Lewis would be useful to him if it became necessary to slip Marjie's horse a hypo. Lacking funds for train fare, the boys manage to board the train by disguising themselves as members of the harem of Romo Vincent, an Indian prince, who was taking his entire entourage to Maryland. All goes well until Vincent, fascinated by Lewis, who was disguised as a harem girl, selects him as a companion for the night. The boys leap from the train when Vincent discovers the hoax, and hitch a ride to the track with Richard Haydn, a British gentleman jockey, whom Marjie had imported to ride her horse in the steeplechase. Since Haydn had never met Marjie, the boys get him intoxicated and keep him out of sight. Lewis then poses as Haydn, while Martin introduced himself to Marjie as Haydn's American manager. Martin falls in love with Marjie, while Lewis falls for Pat Crowley, a lady veterinarian, who had bet all her money on Marjie's horse. The boys now hesitate to fix the race, but matters become complicated when Leonard and his henchmen show up at the track to make sure that Martin carries out his instructions. In the series of "whacky" mixups that follow, Lewis ends up by riding Marjie's horse himself, winning the race, bringing about the arrest of Leonard and his cohorts, and saving the romance between himself and Pat, as well as between Martin and Marjie.

It was produced by Hal B. Wallis, and directed by George Marshall, from a screenplay by Hal Kanter.

General audiences.

"Undercover Agent" with Dermot Walsh and Hazel Court

(Lippert, Oct. 2; time, 68 min.)

Produced in England, there isn't very much that can be said in favor of this picture except perhaps that the title is attractive. It is an old-fashioned mystery melodrama, based on a theme that has been the basis of many a poor American picture. It has to do with international crooks who seek to obtain secret plans for jet engines, and the menace is a nursing home, where the crooks, using fake doctors and the like, perform operations on victims who will not talk. The acting is not bad, but the story is too hazy and unbelievable to hold one's interest. It may, however, get by with undiscriminating movie-goers on the lower half of a mid-week double bill:—

While auditing books at the Paulson Engineering Company's offices, Dermot Walsh is approached by a woman who tells him that she is being blackmailed and persuades him to take certain letters from the office. Walsh takes the letters to an address given to him by the woman, and there finds a man who had been murdered. Opening the package, Walsh finds that it contained secret formulas for jet engines. He manages to mail the letters to himself before he is captured by thugs and taken to Alexander Guage, an international crook, who threatens him with torture unless he recovers the letters. When Hazel Court, Walsh's wife, picks up the letters, he instructs her to meet him at a carnival. There he becomes involved in a juvenile chase that ends with his abduction by two of Guage's cohorts. He is taken to a nursing home used by the gang as a front, but Hazel leads the police there and, after a gun battle, the spy ring is captured.

W. H. Williams produced it, and Vernon Sewell directed it, from a screenplay by Guy Elmes and Michael Le Fevre. It is a Herman Cohen presentation.

General audiences.

"The Great Diamond Robbery" with Red Skelton

(MGM, January; time, 69 min.)

Handicapped by a thin story, this is the weakest comedy that Red Skelton has appeared in for some time. It is mildly amusing at best, and rates no better than a supporting feature classification. Skelton does his best to make something of his role as a naive diamond cutter, a well-meaning fellow who, saddened by the fact that he had never known his parents, is victimized by a group of crooks who pose as his long lost family. But though he lends pathos to the characterization and manages to garner some laughs, his efforts are not enough to overcome the feebleness of the story as a whole. All in all, the material is not worthy of Skelton's talent as a comedian. The photography is good:—

Two facts keep Skelton unhappy — his lack of a family to call his own, and his inability to convince Reginald Owen, his employer, that he was capable enough to cut the Blue Goddess, a $2,000,000 diamond. While celebrating his birthday, Skelton, thinking that he was drinking plum juice, gets drunk on brandy and becomes embroiled in an argument that lands him in court. James Whitmore, an ambulance chaser, induces Skelton to hire him as his lawyer. Whitmore's faulty handling of the case lands them both in jail. Upon their release, Whitmore renews his interest in his new client when he learns that Skelton was determined to find his parents, who had abandoned him as a baby. He agrees to help him in his quest and through a series of machinations arranges with George Matthews, a thug, and Dorothy Stickney, a middle-aged widow, to pose as Skelton's long lost parents. Cara Williams, Miss Stickney's daughter, is compelled against her will to pose as Skelton's sister. Skelton happily accepts the family as his own, unaware that they planned to use him to aid them in the theft of the Blue Goddess. Kurt Kasznov and Horace McMahon, two gangsters, learn of Whitmore's scheme, and they muscle in on the proposition by posing as Skelton's "uncles." Learning of Skelton's ambition to cut the diamond himself, and of his belief that a diamond cutter imported from Holland by his boss could not do the job properly, his male "relatives" convince him that he must do the work himself as a duty to his employer. They then accompany him to the office, ostensibly to help him but actually to steal the gem. Cara and her mother, having grown fond of Skelton because of his kindness, want no part of the plot; they expose it to the police and hurry to the office to warn Skelton. In the events that follow, Skelton succeeds in splitting the diamond into two perfect parts but becomes involved in a hectic fight with the crooks when Cara arrives and exposes them. All is saved by the timely arrival of the police. Although losing his "family" leaves him dejected ,Skelton rejoices in the thought that Cara is not his sister and can therefore become his wife.

It was produced by Edwin H. Knopf, and directed by Robert Z. Leonard, from a story by Laslo Vadnay, who collaborated on the screenplay with Martin Rackin.

Family.

"Give a Girl a Break" with Debbie Reynolds and Marge and Gower Champion

(*MGM, February; time,* 82 *min.*)

A moderate round of entertainment is offered in this Technicolor musical which, though produced on a fairly lavish scale, does not rise above the level of program fare. The story, which revolves around the efforts of three girls to obtain the leading role in a Broadway show, is a lightweight tale that serves well enough as a means of tying in the different production numbers, but there is little that is exraordinary about either the music or the dance routines. The picture's chief handicap is the slow pace in which the trials and tribulations of the principals unfold. There is some comedy, but it is no more than mildly amusing. The color photography is fine:—

When the temperamental leading lady of a new Broadway show walks out during rehearsal because of an imagined insult from Gower Champion, the show's choreographer and male dancing star, it leaves Larry Keating, the producer, with no alternative but to find a talented newcomer since no name stars were available. Of the many girls that show up for an audition, the field is finally narrowed down to three, including Debbie Reynolds, an eager young dancer, whose career was being pushed by Lurene Tuttle, her ambitious mother; Helen Wood, a proud ballerina married to Richard Anderson, a struggling young musician; and Marge Champion, Gower's former dancing partner who, hurt by his romantic indifference to her, had left show business for a contemplated marriage with wealthy William Ching. Pleased by Marge's decision to return to the stage, Gower supports her candidacy for the lead, but he finds strong opposition from Robert Fosse, his assistant, who had fallen in love with Debbie, and from Kurt Kasznar, the show's composer, who was partial to Helen. Keating settles the issue by drawing the name of one of the girls from a hat, and it proves to be Helen's. This decision leaves Debbie disillusioned and quite bitter toward Fosse, who had assured her that she would get the part. The news also affects Marge, who decides to give up marriage to Ching and to return to her home town to open a dancing school. On the eve of the show's opening, Keating finds himself faced with another problem when Helen, about to be separated from her husband, who had been awarded a post as head of a western university's music department, decides to accompany him. Fosse, however, loses no time in contacting Debbie and arranging for her to take over the lead. The show opens as a smash hit, and as Gower prepares to leave the darkened theatre after the excitement subsides, he is met by Marge, who rushes into his arms with the declaration that she wanted him and not the stage.

It was produced by Jack Cummings, and directed by Stanley Donen, from a screenplay by Albert Hackett and Frances Goodrich, based on a story by Vera Caspary.

For the family.

"The Man from Cairo" with George Raft

(*Lippert, Nov.* 27; *time,* 83 *min.*)

A poor entertainment. Shot in Italy, the story is a confusing and unconvincing tale that revolves around the hero's efforts to find a cache of gold that was hidden during the African campaign in World War II so that it might not fall into the hands of the Nazis. The characterizations are vague and so are the motivations. George Raft, supported by an all-Italian cast, walks through his part as the hero in listless fashion. There is more talk than action, and even when there is plenty of movement it seems to get nowhere. There is no comedy relief:—

Arriving in Algiers, Raft, an adventurer, is mistaken for an American detective helping French Intelligence to locate a cache of gold lost on the North African desert during the war. When Guido Celano is killed after making a recording that reveals who stole the gold, different clues lead Raft to Irene Papas, the dead man's girl-friend, but she is strangled and the recording stolen after Raft is rendered unconscious by drugged liquor. Raft is arrested and accused of the murder, but he is released when Gianna Maria Canale, a night-club singer who saw him in Irene's room, fails to identify him. Nevertheless Leon Lenoir, the police chief, places Raft under surveillance. In the course of events, Gianna admits that she and Massino Serato, a night-club owner, are in possession of the recording. Serato is found dead and Raft unmasks Alfredo Varelli, a professor, as the general who had given the order to hide the gold. When Gianna is abducted and placed aboard a train, Raft exposes Mino Doro, the local Intelligence chief, as the man who had been removing the gold by secreting it in scrap iron material. Doro is shot by the police. It ends with Raft sharing a reward with the professor, whose honor has been vindicated, and with his marrying Gianna.

Bernard Luber produced it, and Ray Enright directed it, from a screenplay by Eugene Ling, Philip Stevenson and Janet Stevenson, based on a story by Ladislas Fodor.

Adults.

"Song of the Land"

(*United Artists, November* 27; *time,* 71 *min.*)

Photographed in color by the Color Corporation of America process, this is a fairly interesting documentary nature feature, depicting the destruction of life and its creation, a cosmic cycle that has occurred many times during the existence of the earth. It is educational film fare, with enough novelty appeal to get by as a supporting feautre on a double bill.

Devoid of human actors, the picture, which has been edited down from more than 975,000 feet of film taken by Ed. N. Harrison and Frances Roberts, internationally known naturalists, opens with the face of the earth devastated by a flaming volcano, leaving the lush valleys and wooded hills barren and shrivelled. The film then depicts how the rains and melting snows, coupled with the warmth of sunshine and the winds that carry the seeds, collaborate in the restoration of life and vegetation and once again attract a procession of living creatures that crawl and fly and run, bringing peace and tranquility to the land. But centuries later the time comes for another titanic change in the land, and the film closes with the depiction of another violent volcanic eruption that kills the land with its murderous fire and sulphurous fumes.

Many of the shots are extremely fascinating, particularly the spectacular scenes of volcanoes in eruption, with lava seething and boiling and with rocks exploding from the cone. Fascinating also are the many scenes of animal, bird and insect life, the most interesting being the rare shots of the nearly extinct California condor, which is shown from the time it is born until it reaches maturity with a wing-spread of some ten feet.

The one criticism that one may make is that the running time is overlong, and that the narration written by Joseph Henry Steele and narrated by Marvin Miller is somewhat pompous and juvenile.

It was produced and directed by Henry S. Kesler.

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potential of this kind of a closed TV circuit is much greater than the 400,000 sets now in operation, for the amount of wires already strung can accommodate more than one million sets.

With Telemetter established on a national basis, and presumably authorized to go out over the air, these executives see such potentials as a world series that will gross $5,000,000 at a cost to the viewer of 50 cents per game. They envision also the premiere of a $5,000,000 movie that would get its cost back on the first night; a Rose Bowl football game that will gross $5,000,000 on a New Year's Day; a heavyweight championship bout that will gross $10,000,000 at $1.00 per set; and many other multi-million dollar gates for different events.

Just how the exhibitor might fit into Telemeter's future plans has not yet been determined. Questioned on this point at the news conference, Carl Lesserman, executive vice-president of the Telemeter Corporation, and Barney Balaban, president of Paramount, indicated that franchise deals may be offered to the exhibitors, either singly or in groups, and that such franchises may require the exhibitors to participate in the financing of Telemeter within their areas in order to share in the returns. They made it clear, however, that at least three months would be required for further experimentation and evaluation of the system in other areas before a definite plan for exhibitor participation can be worked out. They made it clear also that the exhibitor would share receipts only on motion picture entertainment and will have no participation in the receipts from special events such as sports.

Neither Balaban nor Lesserman voiced an opinion when asked if wide public acceptance of Telemeter would tend to eliminate theatre exhibition. But Samuel Goldwyn, who was present at the conference, was not shy about his viewpoint. "For years I have said that there is no question but that we should have to go sooner or later to pay-as-you-see TV," he declared, adding that "if some exhibitors go out of business, let them remember that so have some producers."

In my own opinion, the Telemeter demonstration in Palm Springs was indeed impressive insofar as its mechanics are concerned, but it hardly offered a basis on which one may reach any conclusions as to its acceptance by the public.

There seems to be no doubt about the system's commercial value when it comes to the telecasting of major sports events that take place in distant cities, but when it comes to motion pictures that can be seen readily at the local theatre, there are many questions that arise as to the practicability of the system.

For instance, there are many pictures, comedies in particular, that are best enjoyed when seen with an audience because loud laughter is infectious. The atmosphere of a quiet living room is generally not conducive to loud laughter, particularly if no more than one or two people are watching the show.

Then there is the matter of the public's willingness to pay for motion picture entertainment that must be seen on a tiny screen as compared with the vastness of a theatre screen. This consideration takes on added importance since the trend is to wide-screen projection in the theatres.

And how about the normal disturbances that take place in every home, such as the telephone ringing, a visit from an unexpected caller and numerous other incidents that will tend to distract one's attention from the program? Such distractions cannot help but spoil one's enjoyment of a program, and will be particularly irritating if one had paid good money to see the picture.

Still another practical consideration is that the better free TV programs are generally telecast between the hours of 8 P.M. and 10 P.M., at which time the pay-as-you-see movies will be going out over the air. If people want to see a particular motion picture and go to the theatre, they forget about their opportunity to see a favorite free TV program that same evening. But if they are kept in their homes by Telemeter, it will then become a choice of whether to drop money into the coin box to see the picture or watch the favorite TV program without charge. Unless the movie is really exceptional, you may be sure that they will choose the free entertainment.

To be considered also is the future competition among the different subscription-TV systems themselves. There is no guarantee that a particular area will be serviced by only one such system, and if several of them do compete in one area it may have the effect of reducing the potential receipts on the pay-as-you-see programs. And the fact that each competing subscription-TV system will have a different method by which the distorted image telecast can be cleared up may very well create a problem in that people desirous of such service will have to decide which one to accept to the exclusion of the others. Such exclusion, of course, may mean inability to see certain motion pictures and other events that will be carried by the systems excluded.

Undoubtedly there are many more questions that can be raised regarding the practicability of subscription-TV insofar as motion picture entertainment is concerned, but those that I have cited are enough to indicate that the system leaves much to be answered before either the exhibitors or the producers can draw conclusions as to its worth.

THE BMI LICENSE FEE

Broadcast Music, Inc. (BMI) has announced that effective January 1, 1954, it will begin to license motion picture theatre use of intermission music, thus marking the first time that the organization has in any way directly charged exhibitors a fee for its music since its establishment 13 years ago. The move follows consultation with leading exhibitor associations.

The announcement stated also that BMI is prepared to extend full programming facilities to the exhibitor and complete information on its recorded music as part of its service to licensees. More than 132,000 active copyrights will be available to the exhibitors.

The license fees for indoor theatres are $5.00, up to 600 seats; $7.50 from 601 to 1200 seats; $10.00 from 1201 to 1500 seats; and $15 over 1500 seats. For drive-ins the fees are $5.00 up to 200 cars; $7.50 from 201 to 400 cars; $10.00 from 401 to 500 cars; and $15 over 500 cars.

BMI has fully cooperated with the exhibitors during the past 13 years, and it was particularly helpful in enabling them to combat the excessive fees demanded by ASCAP. The fees now requested by BMI are reasonable and just.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXV SATURDAY, DECEMBER 12, 1953 No. 50

LET THE ADVERTISING AND PUBLICITY MEN TAKE THEIR RIGHTFUL PLACE

Max E. Youngstein, vice-president of United Artists, is no shrinking violet when it comes to speaking his mind, and he proved it once again last week when he let loose a blast against what he called the "ingratitude, shortsightedness, stupidity and appalling underestimation" that characterizes the motion picture industry's attitude toward its advertising and publicity personnel.

Youngstein unleashed his searing attack during a fiery talk before the Showmanship School, conducted by the Associated Motion Picture Advertisers, in New York.

Quoting from a brochure issued by AMPA in connection with its Showmanship School, Youngstein read: "The philosophy behind the new program reflects AMPA's belief that advertising and publicity personnel should be thoroughly informed on the structure and operation of the industry in all its ramifications." He then started his blast by declaring that "it's time to turn that quotation around" and to provide means by which the industry will begin to learn something about its own advertising-publicity set-up.

Castigating what he described as the industry's "whipping-boy" approach to its advertising and publicity staffs, Youngstein pointed out that "when things are going poorly, advertising and publicity methods are to blame; but when business is good the advertising and publicity forces are ignored."

"Sales and production executives," he added, "seem to consider it their prerogative to take entire advertising and publicity campaigns and completely destroy them, without offering a single constructive thought of their own. What's more, they do so without any real knowledge of advertising and publicity, yet consider themselves experts."

"In my opinion," said Youngstein, "the men and women in our advertising and publicity departments are as bright, as alert, as well informed people as any to be found anywhere in the industry. They are as fine a reservoir as exists for future executive manpower in all phases of our operations — including production and sales operations."

"Yet," he continued, "when there are cutbacks in our industry, when there is a wave of firings, the first people to be let out are advertising and publicity men."

"The industry," concluded Youngstein, "owes it to itself to get wise to the gold mine is has right under its own roof in its advertising-publicity forces."

Max Youngstein's castigation of the industry's "ingratitude" toward its publicity, advertising and exploitation brains is well taken. The people who handle this work are specialists, and by training and experience they are qualified to know the likes and dislikes of the picture-going public. Yet throughout the years they have been denied their rightful place in the industry, because the heads of production and distribution, despite their recurring cry for more and better exploitation of pictures, have relegated them to a sort of secondary role in the general scheme of their operations.

The mistake made by these executives is their failure to fully utilize the knowledge of their specialists in advertising and publicity. The practice generally followed is to deliver a completed picture to these specialists, after which they are expected to perform miracles in selling it to the public, even if it is a bad picture. The time to call on these specialists, however, is before and not after a picture is made, for the advertising and publicity problems really begin with the selection of the story. These men can advise the studio heads as to whether or not a particular story lends itself to exploitation and, if it does, their exploitation ideas, conceived in advance of production, can be developed in a way that will awaken the public interest in the picture long before it reaches the theatres.

If the advertising, publicity and exploitation experts should be given the prominence that they deserve from the time a picture first goes into the planning stages, the producers will soon learn their worth, for such a procedure cannot help but result in greater profits for the industry as a whole because of the more intelligent advertising and exploitation campaigns that are bound to be conceived.

THE 3-D OUTLOOK

Hardly a day goes by without one or more of the trade papers publishing glowing reports of the outstanding business done by several of the 3-D films now making the rounds, and of "intense" exhibitor interest in the different 3-D single projection systems. The trade papers have published also editorials and feature articles, the gist of which is that the public is showing a renewed interest in third-dimension pictures now that top-grade productions in that medium are reaching the nation's screens, and that the future of 3-D is once again bright.

Meanwhile the different distributors, in cooperation with the manufacturers of polaroid glasses, are publicising the fact that theatres playing their current 3-D films are using a special device to insure perfect synchronization of the 3-D projection, and that a new type of polaroid glasses, far superior to those used previously, are now available, including special clip-on viewers for those who normally wear glasses.

(*Continued on back page*)

"Shadow Man" with Cesar Romero

(*Lippert, October* 16; *time,* 77 *min.*)

A moderately interesting British-made mystery melodrama. It is on a par with most minor-budget pictures of its type produced in Hollywood, except that the players, other than Cesar Romero, are not known in this country. Its story of a man who finds himself wrongly accused of murder until he helps to expose the killer is somewhat involved; nevertheless, it holds one pretty tense throughout, thanks to the good direction and the interesting backgrounds. There is no comedy relief. The photography is in a low key, but it is not bad:—

Cesar Romero, owner of a London pin-table saloon, is kept under constant police surveillance because his place is frequented by questionable characters. He meets up with Kay Kendall, neglected wife of John Penrose, a gambler, and within a short time the two fall in love with each other. She consents to go away with him, but complications arise when Simone Silva is found stabbed to death in his apartment. Romero persuades Victor Maddern, his crippled friend, to help him hide the body. When they are spotted by the police, Romero flees through a secret exit in the saloon, but he surrenders himself when Kay is held by the police for questioning. He then admits that Simone had once been his girl-friend but denies that he had killed her. In the events that follow, Romero aids Edward Underdown, a police inspector, to trap Maddern into confessing that he had stabbed Simone in a jealous rage.

William H. Williams produced it, and Richard Vernon directed it from his own screenplay, based on the novel "The Creaking Chair," by Laurence Mynell.

Adults.

"El Alamein" with Scott Brady

(*Columbia, January; time,* 67 *min.*)

Ordinary program fare. Obviously produced on a modest budget, it is one of those implausible war melodramas, the kind that no one would have missed had it never been made. It may have some appeal for the undiscriminating action fans because of the bursts of excitement here and there. Most picture-goers, however, probably will find it tiresome, for the story is thin, lacks dramatic impact, and unfolds in a manner that one anticipates. Still another drawback is the fact that no one in the cast means anything at the box-office. There is no comedy relief, and the romantic interest is incidental. The photography is good:—

Told in flashback, the story has Scott Brady, an American, returning to the desert area around El Alamein, where he re-lives the role he had played ten years previously in World War II when Rommel and his Afrika Korps were routed by Montgomery. He had been a civilian whose job was to service and deliver American-made tanks to the British Army, and who had inadvertently found himself involved in the conflict when a tank he was servicing had become lost in a desert sandstorm, behind the German lines. He and the tank's English crew had obtained supplies and fuel by routing a small Italian detachment encamped at an oasis, and had headed for an old Bedouin tomb, where they hoped to rejoin the rest of the British tank brigade. En route they had picked up four lost Australian soldiers and had shot down an enemy Stuka that had strafed them. Arriving at the Bedouin tomb, they had found it deserted except for Peter Brocco, a slimy Arab, and Rita Moreno, his 17-year-old niece, who despised her uncle and who had become infatuated with Brady. Brocco, actually a German spy, had succeeded in bringing a squad of Germans to the tomb, but the tank crew, forewarned by Rita, had killed them all in a furious battle. After the fight, the men saw to it that Rita was transported to Alexandria to be placed in a mission school. Soon after Rita's departure, the men had discovered that the tomb was actually an ammunition supply depot for the Nazis. They succeeded in blowing it up before the Germans could get to it, and then had joined a British tank brigade in the final drive that had finished off the enemy. When his thoughts return to the present, Brady sets out for Alexandria in the hope of finding Rita.

It was produced by Wallace MacDonald, and directed by Fred F. Sears, from a story by Herbert Purdum, who collaborated on the screenplay with George Worthing Yates.

Suitable for the family.

"The Conquest of Everest"

(*United Artists, January* 29; *time,* 78 *min.*)

A first-rate British-made documentary feature, photographed in Technicolor. As indicated by the title, it is a photographic record of the ascent of Mount Everest, the world's highest mountain, accomplished earlier this year by an intrepid group of British mountain climbers, aided by Nepalese porters who transported the vast amount of equipment and supplies required by the expedition.

It is a fascinating and vivid account of an exciting adventure, and it grips one's attention from start to finish. It opens with scenes that show the painstaking preparations for the expedition, including the testing of different foods, clothing and equipment capable of withstanding the severe weather conditions that prevail on the Himalayan peak. From the time the expedition starts out from Katmandu, the capital of Nepal, until the top of Everest is scaled by Edmund Hillary, a New Zealander, and Tensing Norkey, a native guide, the spectator is treated to a step by step picturization of the actual assault on the 29,000-foot peak, made all the more interesting by an explanation of the problems involved and the methods employed to overcome them.

Thanks to the expert photography and editing, as well as the lucid commentary, one is made to feel the awe and thrills that must have been experienced by the climbers in their heroic fight against the elements and other formidable hazards presented by the icy slopes of the savage yet magnificent mountain terrain. The scenery, enhanced by the color photography, is nothing short of breathtaking.

The last few hundred feet of the climb has not been filmed, obviously because of the great difficulty in taking along the necessary photographic equipment, but though the lack of this vital footage is somewhat disappointing, it does not diminish the excitement one feels over conquest of the peak.

The picture should make a suitable supporting feature in most situations, but given special exploitation and selling it can be sold to the public on a single-feature basis, particularly in art houses that cater to patrons who seek the unusual in movie entertainment.

It was produced by Countryman Films with the cooperation of the Royal Geographical Society and the Alpine Club. It was photographed by Thomas Stobart, with the assistance of George W. Lowe. The commentary was written by Louis Macneice and spoken by Meredith Edwards.

"Bad for Each Other" with Charlton Heston and Lizabeth Scott

(Columbia, January; time, 83 min.)

Only moderately interesting. It has been given a good production, but the story is old-fashioned and outmoded. It is the moss-covered one about a poor but brilliant young doctor who, influenced by a wealthy but wayward divorcee, gives up his ideals about the medical profession and sacrifices his integrity to set up a practice among the hypochondriacs of the idle rich. There is not one new twist in either the story or the treatment; it progresses according to formula and one is able to forsee the outcome of each situation. The names of Charlton Heston and Lizabeth Scott may be of some help in drawing patrons to the box-office but most of them will find it tiresome because of the artificiality of the story and its lack of appreciable dramatic impact. All in all, it does not rise above the level of program fare:—

After ten years of service in the Army, Heston, a doctor, returns to Coalville, a small Pennsylvania mining town, and learns from Mildred Dunnock, his mother, that his brother had been killed in a mine explosion. He visits Ray Collins, owner of the mine, to discuss the matter and learns that his brother, by cheating on purchases of safety equipment, was directly responsible for his own and other deaths that had occurred. Impressed by Heston's handsome features, Lizabeth, Collins' sophisticated divorcee daughter, makes a play for him and talks him out of his intentions to devote himself to ministering to the medical needs of the poor miners so that he may become an associate of Lester Matthews, a successful practitioner among the idle rich. Catering to society women with imaginary illnesses, Heston finds his work most lucrative, but Dianne Foster, his idealistic nurse, and Arthur Franz, a doctor who had worked with him in the Army, feel that he is wasting his medical talents and prostituting himself. Meanwhile Heston mingles with the Pittsburgh society crowd and becomes engaged to Lizabeth, despite his mother's opposition to the match. One day Heston is required to perform a delicate emergency operation on Marjorie Rambeau, a prominent society matron, but permits Matthews to take the credit lest it become known that he could not perform the task. Matthews compensates him by making him a full partner. This shocking lack of ethics offends Dianne, and she leaves Heston's employ to work with Franz, who took care of the miners. While Heston celebrates his new partnership, the Coalville mine explodes. He rushes to the scene to lend his aid, risking his own life to save others. Franz, who had reached the scene first, dies in the disaster. The explosion, coupled with Franz's death, brings Heston to the realization of how he wants to live his life. He breaks with Lizabeth, severs his partnership with Matthews, and returns to Coalville and Dianne to live and work with his own people.

It was directed by Irving Rapper from a screenplay by Irving Wallace and Horace McCoy. No producer credit is given.

Adults.

"War Arrow" with Jeff Chandler, Maureen O'Hara and Suzan Ball

(Univ.-Int'l, January; time, 78 min.)

Photographed in Technicolor, "War Arrow" should prove acceptable to those who enjoy U.S. Cavalry-versus-Indians pictures, but the story is nothing to brag about. The characterizations are unconvincing, and the feud between the hero and the colonel in command of the fort does not ring true. Moreover, the action is lacking in suspense, despite the numerous encounters between the marauding Indians and the Army men. The romance between Jeff Chandler, as the hero, and Maureen O'Hara, as the heroine, is fairly interesting. John McIntire, as the commanding officer who rejects Chandler's sound advice, thus bringing grief upon himself and many nnocent persons, is unrealistic. There is some slight comedy relief. The color photography is of the best:—

Under a special assignment from Washington, Chandler, a Major, accompanied by Charles Drake and Noah Beery, enlisted men, reports to a Cavalry garrison in Texas to put down a Kiowa Indian uprising. McIntire, commanding the garrison, scoffs when Chandler persuades Henry Brandon, chief of a peaceful tribe of Seminoles transplanted from Florida, to help him fight the Kiowas by promising his people land grants and supplies. Suzan Ball, the chief's fiery daughter, is attracted to Chandler, but he falls in love with Maureen O'Hara, widow of James Bannon, a captain, supposedly killed by the Kiowas. McIntire, attracted to Maureen himself, resents Chandler's attentions to her. Chandler fashions the Seminoles into a potent guerrilla fighting force, but they refuse to cooperate with him when McIntire, by a strict interpretation of Army rules, refuses to deliver the supplies promised to them. To keep the Seminole's good will, Drake and Beery steal the supplies from the fort's warehouse. They are spotted and, together with Chandler, are placed under military arrest. Ordered by McIntire to leave the fort, the Seminoles return at night and free the prisoners. Together they trail a Kiowa raiding party and learn that Bannon, a Southern sympathizer, is alive, that he was helping the Kiowas to carry out their raids, and that he was about to lead them in an assault on the fort. Chandler and the Seminoles hurry back to the fort and, despite McIntire's initial stubborness, set up proper defenses. They succeed in repulsing the attack, and during the fighting Bannon is killed. McIntire, wounded gravely, apologizes to Chandler for having disregarded his wise counsel, and orders that high honors be bestowed on the Seminoles. His mission accomplished, Chandler departs with Maureen, while Suzan realizes her love for Dennis Weaver, her father's chief aide.

John W. Rogers produced it, and George Sherman directed it, from a screenplay by John Michael Hayes.

Suitable for the family.

Having seen the latest of the 3-D pictures, I must agree that there has been a considerable improvement in the quality of the photography, the projection and the glasses. I cannot, however, join in the optimistic views of a bright future for 3-D, for it is my considered opinion that the process, even when of good quality, adds little if anything to the entertainment values of the pictures and is hardly worth the discomfort of having to wear polaroid spectacles. Moreover, I find the loss of light annoying, and do not get as much pleasure out of color pictures while wearing the glases as I do without them

It is difficult to say how much of the current enthusiasm for 3-D is genuine and how much is inspired by self-interest. Lest any of you have been influenced by this enthusiasm and are contemplating 3-D installations, it should be pointed out that no producing company, despite the claimed reawakening of public interest, is either making a 3-D film or has one scheduled for production.

A FINE REISSUE

"The Best Years of Our Lives," Samuel Goldwyn's 1946 Academy Award winner, starring Fredric March, Dana Andrews, Myrna Loy and Teresa Wright, will be reissued through RKO in January, backed by a new high-powered advertising campaign.

This week the picture was "previewed" in a New York neighborhood theatre and shown on a wide screen. Despite the lapse of seven years, the 172-minute picture remains a superior dramatic entertainment which, in terms that can be understood by all classes of picture-goers, realistically and honestly depicts the problems faced by returning veterans in their reconversion to a peace-time way of life. In the picture's favor as a reissue is the fact that its theme is as timely today as it was seven years ago because veterans are once again returning from overseas.

This writer has no way of knowing how many of the audience at the "preview" had seen the picture originally, but he can report that their attention was gripped from start to finish. The picture's emotional appeal moved them deeply, and its delightful comedy provoked hearty laughter.

A PLEA FOR CINEMASCOPE WITH ONE SOUND TRACK

Jos. P. Uvick, a former president of Allied Theatres of Michigan, and owner of the Burton Theatre in Flint, Michigan, writes as follows:

"A clear trend toward wide-screen and eventually CinemaScope, appears to be discernible. This development is indicated by the number of circuits and independent exhibitors having installed or ordered the Miracle-Mirror or other screen, or still in the planning stage with an eye on CinemaScope. This trend is consistent with announced adoptions of CinemaScope by almost all distributors, but with one major qualification, and that is: To what degree is stereophonic sound a necessary concomitant of CinemaScope? We certainly need something, and would install stereophonic sound despite the present excessive cost, if that's the answer to television and other ailments of the industry. But is it such an innovation that it will have the impact on our public as talkies or the wide-screen alone?

"Most exhibitors, and others questioned who have seen 'The Robe,' have not been forced to the conclusion that stereophonic sound appeared to be an essential factor in its presentation. If that is a reasonably fair viewpoint after seeing it in the extra large theatres as something entirely new with the best mental preconditioning via publicity that one can desire, what can we expect in subsequent run and theatres one-third or less capacity? Will stereophonic sound mean anything there? We can expect adoption of techniques especially fitted to that medium, like throwing spears and chairs at the audience in 3-D, but that too amounts to a useful gimmick which has obvious limitations.

"The source of the sound effects appears to lose its significance to the degree or depth of one's interest in the story—the picture itself. If that is the effect upon an exhibitor who is searching and hoping that this may be the answer to his prayer, then what can we expect of the average patron not so deeply concerned?

"In presenting this viewpoint, we do not seek to detract one iota from the wide screen or CinemaScope as the coming medium, but we are not so sure of its twin brother as a must. In our opinion they are not Siamese twins and should and of course can be separated.

"Mr. Spyros Skouras has shown commendable leadership qualities and should in this instance lead the industry toward furnishing product for wide screen also in CinemaScope with one sound track to those who require it. To do otherwise may help to liquidate more exhibitors just that much sooner because of the extra excessive costs of installing stereophonic sound. We believe that CinemaScope will go over and become the accepted medium in a substantially shorter time without the stereophonic sound and benefit the public and the industry as a whole."

ZENITH RADIO CORPORATION
Chicago, Ill.

December 9, 1953

Mr. P. S. Harrison
1270 Sixth Avenue
New York 20, N. Y.

Dear Mr. Harrison:

In reading the December 5th issue of the Reports, I noted your remark about Phonevision and wanted to hasten to correct what seems to be a wrong impression.

Phonevision is not one system, but several. The various Phonevision systems have been developed to include the telephone key signal method (as you noted) as well as the coded card method and the closed circuit method. The monthly billing system was utilized in our first test in 1951 because of our belief, based on research, that coin operated devices are not acceptable in most homes. However, this does not prevent coin slot operation of Phonevision. This is a matter that could be left up to the choice of the individual subscriber.

Probably some of the confusion about the wide scope of our system traces from its title "Phonevision." This was adopted simply because our initial system did use the telephone circuit as a necessary link for unscrambling the pattern.

Cordially,
(signed) Ted Leitzell
Director Public Relations

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXV SATURDAY, DECEMBER 19, 1953 No. 51

OF POLICY
A GRATIFYING MODIFICATION

Spyros P. Skouras, president of 20th Century-Fox, has announced that exhibitors who operate medium-sized and small theatres will be permitted in the future to install screens of whatever make or type they desire for the presentation of his company's CinemaScope productions.

Heretofore, the company has required all exhibitors to install either the Miracle Mirror or Astrolite screen, or some other screen which, in the opinion of the company, will meet the standards of CinemaScope as to reflectivity and light distribution. This requirement will be continued by the company with respect to the larger first-run houses.

In announcing the modification of his company's policy, Mr. Skouras stressed the importance of safeguarding CinemaScope through proper presentation of pictures made in that system.

"We have conducted many tests on screens other than Astrolite and Miracle Mirror," he said, "and while we find the manufacturers of these other screens have recently made improvements in their screens to meet our CinemaScope requirements, it is our feeling that they have not yet made a reflective screen which will distribute the light evenly over the full theatre area as is accomplished with the Miracle Mirror and Astrolite."

"The exhibitor," continued Mr. Skouras, "must keep in mind the dramatic qualities of CinemaScope and that the action no longer is restricted to the center but occurs on both sides of the screen as well. Therefore this could be very disturbing to the theatre patron who does not see both sides of the screen with equal brilliance. While one outstanding picture like 'The Robe' may have so much appeal as to outweigh this disadvantage, still, in the long run, an inadequate screen could have a destructive effect on the whole CinemaScope program. It is comparatively easy to make a screen bright in the center but it is extremely difficult to maintain brilliance and effectiveness clear to the edges of CinemaScope's enlarged area of effective action.

"In order that there will be no misunderstanding of our attitude, we still feel the Miracle Mirror and Astrolite Screens are superior in the distribution of light equally to all seats in the theatre. Especially is this so in a wide theatre with balcony and high angle projection where we are of the definite opinion that other screens are not adequate although improvements are promised.

"The Hollywood demonstrations of CinemaScope were directly responsible for providing an entirely new market for screen manufacturers and afforded them new opportunities of prosperity, and they were further aided by the announcements of other producers of their intention to make CinemaScope pictures. We have encouraged many screen manufacturers and promised our full cooperation to improve the quality of their screens to meet the exacting requirements. The exhibitors in the case of the larger theatres of the country have appreciated the importance of a proper screen and there have been installed in the larger houses approximately eighteen hundred Astrolite or Miracle Mirror Screens. As to the larger and first-run houses of which nearly all have been equipped with either Miracle Mirror or Astrolite Screens we must continue to insist that they use a screen providing equivalent results for our CinemaScope productions.

"We are presently concerned primarily with the medium-sized and small house, believing that every exhibitor has a responsibility to give his patrons the very best in CinemaScope exhibition. We therefore have determined that henceforth we will leave to the exhibitor in the case of the narrow and small theatre to choose whatever make or type of screen he desires to use."

National Allied, which was quick to condemn 20th Century-Fox's insistence on the use of screens that had its approval, was just as quick in commending the company for modifying its policy. A joint statement issued by Abram F. Myers, Allied's board chairman and general counsel, and Wilbur Snaper, the organization's president, had this to say:

"Allied is gratified that 20th Century-Fox will no longer insist that exhibitors install screens approved by it as a condition to licensing CinemaScope pictures and hopes that the company will now take the next logical step and make stereophonic sound optional.

"Throughout its 25 years Allied has insisted that the exhibitors and they alone control operating policies of the theatres and this principle has been vindicated by the courts. We recognize 20th Century's right to recommend the screens and sound which it feels will display its product to best advantage but will continue to resist all efforts to dictate.

"If all companies would only announce that they will release CinemaScope pictures in whatever media the theatres are equipped to handle it will contribute mightily to make 1954 the year of recovery."

(*Continued on back page*)

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

"Man in the Attic" with Jack Palance, Constance Smith and Byron Palmer

(*20th Century-Fox, December; time,* 82 *min.*)

A fairly good remake of "The Lodger," which was produced by 20th Century-Fox in 1944 with Merle Oberon, George Sanders and the late Laird Cregar in the leading roles. It is a murder mystery melodrama, set in London during the gaslight era, when the famous "Jack the Ripper" murders terrorized the populace. Hardly any change has been made in the story, which remains more or less a character study of a maniacal murderer. As with the original production, one becomes aware of the killer's identity early in the proceedings, but considerable suspense is generated because of the constant danger to the heroine who, unaware of his maniacal tendencies, is fascinated by his queer mannerisms. The direction and acting are good, and the London settings, with its fog and darkened streets, create an effective eerie atmosphere:—

A series of murders, committed by a mysterious person known as "Jack the Ripper," terrorizes London and baffles Scotland Yard. Soon after the latest murder, Rhys Williams and Frances Bavier, a middle-aged couple, rent a room to Jack Palance, a peculiar but pleasant man, who identifies himself as a pathologist. When the killings continue, Miss Bavier suspects that Palance is "Jack the Ripper" because of his unorthodox hours and weird movements. Her husband, however, dispels her fears. The house is brightened by the arrival of Constance Smith, Miss Bavier's niece, a saucy dancing star. Intrigued by Palance's peculiarities, Constance becomes friends with him and invites him to visit her at the theatre. He declines, frankly telling her that he disliked actresses because his mother, who had been an actress, had ruined the life of his father, whom he loved dearly. Byron Palmer, a Scotland Yard inspector, visits Constance and shows concern for her safety after explaining that the police had learned that the murder victims were at one time or another associated with the stage. When Palmer comes to the house one evening to escort Constance to the theatre, he learns from the jittery maid that Miss Bavier was suspicous of Palance's strange ways. He immediately searches Palance's quarters and obtains his fingerprints, which match that of the "Ripper." He is dismayed to learn that Palance had accepted an invitation to attend that evening's performance at the theatre. While Palmer and his men search for him, Palance conceals himself in Constance's dressing room. He locks the door when she enters and threatens to kill her because of the evil of her beauty. He holds a knife to her throat but cannot bring himself to commit the deed. He leaps out the window just as Palmer bursts into the room. Pursued by the police, he commandeers a horse drawn cab and heads for the Thames, where he drowns himself before anyone can stop him.

It is a Panoramic production, produced by Robert L. Jacks, and directed by Hugo Fregonese, from a screenplay by Robert Pressnell, Jr. and Barre Lyndon, based on the story by Marie Belloc Lowndes.

Adult fare.

"The Eddie Cantor Story" with Keefe Brasselle, Marilyn Erskine and Aline MacMahon

(*Warner Bros., Jan.* 30; *time,* 116 *min.*)

"The Eddie Cantor Story" should prove to be a top box-office attraction, not only because it is biographical of the career of that famed entertainer, whose fans number in the millions, but also because it is an appealing and sentimental entertainment, the kind that is endowed with ingredients that leave an audience thoroughly entertained. Photographed in Technicolor and produced on a lavish scale, it features some 22 songs made famous by Cantor, and though it does not have the heart-tugging appeal of "The Jolson Story," which was made by the same producer and director, it is heart-warming and pleasantly romantic from start to finish. Keefe Brasselle, who portrays Cantor, is remarkably good; his mannerisms and facial expressions are so like Cantor's that, after a while, one begins to feel as if Cantor himself is on the screen. This is particularly true in the numerous musical sequences, where he does a perfect job of syncronizing his lip movements to Cantor's dubbed-in singing voice. Marilyn Erskine is sweet and charming as Ida, Cantor's devoted wife, while Aline MacMahon contributes an outstanding characterization as Cantor's warmhearted Grandma Esther. A tender touch is provided both at the beginning and the end of the picture, where the real Cantor, accompanied by Ida, is shown viewing the film in a projection room.

Opening on New York's East Side in 1904, the story depicts Cantor as a 13-year-old boy (Richard Monda) who worries his Grandma by associating with young hoodlums. She arranges to send him to a boys' summer camp, where he becomes popular by singing, dancing and telling jokes. Returning from camp, he wins first prize in an amateur vaudeville contest and this in turn wins him a spot in Gus Edwards' (Hal March) Kiddie Revue. When he grows too big for the Kiddie Revue, Cantor (now Keefe Brasselle) returns home and starts to romance Ida Tobias (Marilyn Erskine), a childhood sweetheart who was being courted by Harry Harris (Arthur Franz). Cantor talks Ida into eloping with him, and through Jimmy Durante (Jackie Barnett), a piano player in a Coney Island cafe, gets a job in a West Coast show. Enraged by Cantor's scene-stealing ability, Marie Windsor, the show's star, gets rid of him by telling him that Ziegfeld wanted him for his new Follies. The enthused Cantor returns to New York only to learn that Ziegfeld never heard of him, but some fast talk and a good audition wins him the part. He becomes an immediate success, and on the eve of his first starring role his beloved Grandma passes away quietly. Cantor goes on to reach new heights in show business, but he does so at the cost of neglect to his wife and five daughters. He finally decides to take a vacation in Europe with the family for one year, only to find himself broke when the stock market crashes in 1929. He starts to build his fortune all over again, but hard work eventually takes its toll and he finds himself stricken with a heart attack. He grows withdrawn and morose. Ida, to cure him of his brooding, persaudes him to make a requested appearance at a boys' camp. The youngsters call upon him to sing, and when he does so it makes him feel like his old self. From then on he determines to entertain for every great cause that comes along.

It was produced by Sidney Skolsky, and directed by Alfred E. Green, from a screenplay by Jerome Weidman, Ted Sherdeman and Mr. Skolsky.

Fine for the family.

"Geraldine" with John Carroll, Mala Powers and Jim Backus

(*Republic, Dec.* 15; *time,* 90 *min.*)

Just a moderately entertaining program comedy with music. Its running time is much too long for what it has to offer. There is very little substance to the plot, which concerns itself with the misadventures of a serious college music instructor who becomes a sensational but unwilling singer of popular songs after involvement with a group of Tin Pan Alley characters. The outcome is quite obvious, and there is nothing in the story to hold one's interest. The singing is pleasant enough, but the tunes are not of the type that remain in one's memory. The comedy is only mildly effective:—

Fed up with the eccentricities of Stan Freberg, a sobbing crooner, whose personal appearance tour she had been managing, Mala Powers becomes completely exasperated when he leaves her in Sante Fe and summarily orders her to secure the rights to a folk song he had heard sung by a college choral group under the direction of John Carroll, the school's music instructor; Freberg felt that the song was suited to his grief-racked style. Mala has no alternative but to follow through lest Freberg refuse to renew his contract with Cambria Records, her employers. Posing as a bashful co-ed, she wheedles Carroll into giving her a recording that he himself had made of the folk song and hurries back to New York with it. When Alan Reed, Cambria's president, hears the song, he lauds the golden voice of the singer and assumes that Jim Backus, his chief aide, had him under contract. Backus, eager to please, lies that Carroll is under contract and he immediately sends Mala back to

Sante Fe to talk Carroll into signing with Cambria. Knowing that Carroll was interested only in folk songs, Mala induces him to come to New York and record them. Carroll, on the other hand, looked forward to the royalty payments so that he might complete his thesis on folk music, earn his doctorate, and thus be in a position to marry Kristine Miller, a haughty psychology professor. In New York, Mala, to please her boss, vamps Carroll into recording "Geraldine," a popular tune, but he insists that it go out under the name of "The Wandering Stranger." The song becomes a great hit. When Carroll gets his first royalty check, he is unable to tell Kristine because she frowned on crooning and on popular music. Meanwhile Mala, under pressure from her boss for more recordings from Carroll, goes to Sante Fe to induce him to make them. There, she becomes involved with Kristine, who suspects that she and Carroll had been seeing each other secretly, and she spitefully reveals that Carroll is "The Wandering Stranger," hoping that he would be kicked out of school. The plan backfires when the students and the dean acclaim Carroll, and he realizes that he is really in love with Mala.

It was produced by Sidney Picker, and directed by R. G. Springsteen, from a screenplay by Peter Milne and Frank Gill, Jr., based on a story by Doris Gilbert and Mr. Milne.

Harmless for the family.

"Act of Love" with Kirk Douglas and Dany Robin

(*United Artists, March; time,* 108 *min.*)

A tragic but compelling war romance, based on Alfred Hayes' novel, "The Girl on the Via Flaminia." Well produced and expertly directed and acted, there is much about the picture that is interesting, fascinating and impressive, particularly with regard to the character portrayals and the graphic depiction of the sordidness and low moral standards into which people sink under the influences of war. But the depressing story, the slow pace and the unhappy ending tend to make the spectator feel morbid, and for that reason the picture's appeal may be limited. It may, however, do well at the box-office because of the popularity of Kirk Douglas and the fame of the novel. Douglas comes through with another one of his forceful portrayals as a restless American GI who starts an illicit affair with a homeless and hungry French girl, tenderly played by Dany Robin, a talented and lovely French actress. The manner in which she takes up with him out of desperation, the true love that grows out of their intimacy, and the circumstances that lead her to commit suicide in the mistaken belief that he had abandoned her after promising marriage, give the film a number of deeply emotional moments. The story takes place in war-torn Paris in 1944, and has been shot against authentic backgrounds:—

Assigned as a clerk at a military replacement center in Paris, Douglas is bored with Army life and longs for something different. Through his friendship with Barbara Laage, a woman of loose morals, Douglas meets up with Dany Robin, a respectable but destitute girl, who accepts his offer of food and shelter, although it meant sharing his room above a small cafe, where the proprietors accept them as husband and wife. Slowly, even painfully, they establish an intimacy that develops into a genuine love, which neither realizes until Dany meets up with a crisis as a result of a police raid on the cafe, at which time she is unable to produce proper identification papers, which she could not obtain because she was living with Douglas illegally and did not have a marriage certificate. As a result, she is arrested and registered by the police. Douglas asserts his love for her and promises to marry her as soon as he can obtain permission from his commanding officer. He arranges to meet her on the following day with the marriage permit. But the commanding officer refuses his consent to save Douglas from a hasty marriage, and to make sure that he does nothing rash he orders him transferred to Rheims immediately. Douglas persuades Robert Strauss, a friendly sergeant to obtain a blank marriage certificate for him, and shortly after he boards the truck that was taking him to Rheims, he jumps off and races to his meeting with Dany. Military police nab him, however, and throw him into the guardhouse. Douglas persuades one of the guards to phone Dany and explain his predicament, but all that she learns from the garbled telephone message is that Douglas will not meet her. Completely disillustioned, she jumps into the river and drowns herself.

It was produced and directed by Anatole Litvak, from a screenplay by Irwin Shaw.

Adults.

"Beneath the 12-Mile Reef" with Terry Moore, Robert Wagner and Gilbert Roland

(*20th Century-Fox, December; time,* 102 *min.*)

If the industry still needs proof of the fact that CinemaScope serves to enhance any story, such proof is provided beyond question of a doubt in "Beneath the 12-Mile Reef." In standard form, this Technicolor production would rate as a good, thrill-packed romantic action melodrama, set against the colorful authentic backgrounds of Tarpon Springs and Key West, Florida, and revolving around a bitter feud between the Greek and so-called "Conch" sponge-divers in the area. In CinemaScope, however, the picture rates a top-flight classification by virtue of the majestic pictorial values that the process lends to the narrative. The breathtaking views of the striking tropical scenery, the spectacular panoramic shots of a fishing harbor, and the fascinating and enchanting shots of marine life and natural scenic beauty in the underwater sequences are alone worth the price of admission. The story itself grips one's attention throughout, for, in addition to being jampacked with action and suspense on land and underwater, it has human appeal, a strong romantic interest, and gives one an acute understanding of the dangers faced by the sponge fishermen as they walk the ocean floor in diving suits to search for the precious sponges. The direction and acting are first rate, and the color photography superb:—

Briefly, the eventful story revolves around the bitter rivalry between a Greek sponge-fishing family headed by Gilbert Roland, and an English, or "Conch" family headed by Richard Boone. The feud between them breaks out when Roland, unable to make a living in his home waters around Tarpon Springs, decides to try his luck in Key West, the forbidden home waters of the "Conchs," who looked upon the Greeks as poachers. Accompanied by Robert Wagner, his husky young son, J. Carrol Naish, his brother-in-law and several other crew members, Roland acquires a fine load of sponges in the Keys only to have his cargo hijacked by Boone and his crowd. Roland and his crew go to Key West to retrieve the cargo, but they soon realize the futility of trying to prove the theft and join Boone in a drink at a waterfront cafe. There, Wagner is attracted to Terry Moore, Boone's daughter, and asks her to dance. This arouses the jealousy of Peter Graves, one of the "Conchs," and leads to a fight in which he is soundly thrashed by Roland. Rather than return home with an empty boat, Roland decides to try his luck at 12-Mile Reef, a treacherous fishing spot. He succeeds in acquiring a good load of sponges, but the effort costs him his life when a stuck compressor valve brings him to the surface too rapidly. Having rushed to Key West in a vain attempt to save his father's life, the grief-stricken Wagner finds himself victimized by Graves, who, together with other "Conchs," steals his sponges and burns his boat. Disgusted by this display of brutality, Terry comes to Wagner's rescue and, to save him from harm, heads for the open sea with him in her father's boat. In the complicated events that follow, the youngsters, after successfully eluding the pursuing Graves, reach Tarpon Springs. They marry, convert her father's boat into a deep-sea diving vessel, and head for 12-Mile Reef, where Wagner proves his worth as a diver. The "Conchs" come upon the scene and, after a final battle in which Wagner licks Graves, Terry's father admits that further feuding is senseless and accepts Wagner as his son-in-law.

It was produced by Robert Bassler, and directed by Robert D. Webb, from a screenplay by A. I. Bezzerides.

Suitable for the family.

The gratification felt by the smaller exhibitors over 20th Century Fox's decision to permit them to choose their own screens is understandable, but it is to be hoped that they will heed Spyros Skouras' wise words of caution regarding the importance of selecting a screen that will show CinemaScope pictures to the best advantage lest it have a destructive effect on the whole CinemaScope program.

One need only recall the sorrowful fate of 3-D as a result of faulty production and projection to appreciate the concern shown by Mr. Skouras with regard to the proper presentation of CinemaScope pictures.

Ever since CinemaScope was first acquired by 20th Century-Fox early this year, the company, to insure that the system will have a lasting quality, spent and advanced more than ten million dollars to perfect it and to bring about mass production of the necessary equipment required by the exhibitors. From the very beginning, the company envisioned the process, not as a "novelty" or "flash-in-the-pan" device, but as a brand new technique that would revitalize and expand the motion picture audience. The sensational grosses registered by both "The Robe" and "How to Marry a Millionaire" prove that CinemaScope has emerged as the only one of the new-dimensional systems that answers the public's demand for a real and satisfying change in the presentation of motion pictures.

Through painstaking efforts, Mr. Skouras and his associates have made CinemaScope a recognized mark of quality, and now that the company had lifted its restrictions on screens insofar as the small exhibitors are concerned, it becomes the responsibility of such exhibitors to help maintain that mark of quality by presenting the CinemaScope pictures on adequate screens.

Before rushing into an installation of any screen, these exhibitors should bear in mind that CinemaScope is out of the experimental stage and is now an accepted standard of motion picture production and exhibition. In addition to some 20 or more CinemaScope pictures that will be released by 20th Century-Fox during 1954, it is expected that at least 45 such pictures will be released through MGM, Warner Brothers, Universal-International, Columbia, Allied Artists, Walt Disney and a number of independent producers releasing through United Artists and other major distributors.

All told, some 65 CinemaScope productions should be available to the exhibitors next year, and this quantity will represent such a substantial percentage of all pictures produced that few if any exhibitors will be in a position to pass up CinemaScope pictures lest they find themselves faced with insufficient product. With CinemaScope accepted by the public as a standard form of entertainment, it follows that no exhibitor can afford to resort to makeshift or inferior screens for the presentation of CinemaScope productions. Those who do will be committing the worst possible disservice, not only to themselves, but also to the industry as a whole.

A LESSON IN GOOD WILL

Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, called attention in a recent bulletin to an ad placed by John A. Goodno, of the Palace Theatre in Huntington, W. Va., under the heading "Thank God for the Older Folks." The copy of the ad read as follows:

"America has too long regarded our older people as a liability and a problem. Social Security is a help, but that's not the complete answer. Any crisis in our economy or politics invariably seeks an older person, rich in wisdom and experience, coming to our rescue. Every businessman in Huntington realizes and appreciates the great contributions a former generation now perhaps inactive has made to our welfare and progress. We've decided to do something about it and really show our appreciation.

"27 years ago the Palace Theatre was born . . . a customer then 38 years of age is now 65. To each and every one of these wonderful, loyal fans and friends we extend the courtesy of the Palace Theatre tonight —you're going to be our guest—yes, and your wife, too. We have made arrangements with the 'Senior Citizens of Huntington' who will act as our official host tonight at 7:15—just sign the register and walk in."

As Bob Wile commented, it's a good ad and you might try an adaptation of it.

"Man Crazy" with Christine White, Irene Anders and Coleen Miller

(*20th Century-Fox, December; time, 79 min.*)

There is not much that can be said for this minor program melodrama. Based on the juvenile delinquency theme, it revolves around three 'teen-aged girls who steal $28,000 and head for Hollywood to have a gay time. The story is weak and unconvincing, and it follows a trite formula in its presentation of the girls' waywardness. Moreover, it is unpleasant, for not one of the characters is sympathetic, not even the man from whom the money was stolen. The acting is fairly good, but the players are unknown:—

Bored with life in a small town, Christine White, Irene Anders and Coleen Miller, three impressionable 'teen-agers, see an opportunity for a life of glamour and excitement when they discover $28,000 that had been hidden by John Brown, the local druggist, who had obtained the money through the illegal sale of liquor. They steal the funds and head for Hollywood, where they purchase fine clothes, a car, and rent a huge mansion with a swimming pool. Duncan, unable to report the theft to the police, sets out after the girls himself. Meanwhile tensions, fears and jealousies develop among the girls as they indulge themselves in their spree. Christine meets and falls in love with Neville Brand, an embittered ex-football player; Coleen becomes interested in a respectable young neighbor; and Irene takes up with a boisterous "hot rod" crowd. Through a series of contrived incidents, Brown manages to get on the girls' trail. They discover this and decide to split up. Brown, however, catches up with Irene and compels her to lead him to a walnut farm, which Christine and Coleen had bought for Brand after he had married Christine. Brand admits to Brown that the farm had been bought with the stolen money and offers to repay him out of future walnut crops. Brown demands payment immediately and, in a subsequent tussle, kills Brand accidentally. The police step in, with the result that all concerned are made to pay for their mistakes.

It is a Security Pictures Production, written and produced by Sidney Harmon and Philip Yordan, and directed by Irving Lerner.

Adults.

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SOME WISE SUGGESTIONS ON HOW TO SELL CINEMASCOPE TO THE PUBLIC

In an effort to effect higher standards of motion picture entertainment, and to break away from old-fashioned programming procedures, 20th Century-Fox henceforth will offer to the exhibitors a complete CinemaScope program which, in addition to the main feature, will include short subjects made in that process, as well as a special newsreel clip to be inserted at the end of the newsreel.

In making this announcement last week to members of the trade press, Charles Einfeld, vice-president of the company, made it clear that 20th Century-Fox is merely suggesting a way of providing a complete CinemaScope show and is in no way usurping the prerogative of the exhibitors to plan their own shows. The company's suggestions, he emphasized, are made solely to sell the public on the fact that significant changes are taking place in the nation's theatres.

Pointing out that box-office records and critical acclaim indicate that the public is beginning to look upon CinemaScope as the hall mark of motion picture entertainment, and that to see a CinemaScope picture is an important theatre-going event, Einfeld declared that, to maintain and even enhance this growing feeling, it becomes increasingly important to plan complete shows in CinemaScope.

In this respect, Einfeld stated that the special newsreel clips, which will be made available to the exhibitors without charge, will be designed for tacking on to the end of newsreels preceding the CinemaScope feature film and will be in the form of progress reports that will stress the efforts being made to provide better theatre entertainment and advise the theatre's patrons of the extent to which CinemaScope is being adopted by the industry. At the conclusion of this clip, the house will go dark and a voice on the sound track will announce to the audience that they are about to witness "a unique and thrilling experience — motion pictures in CinemaScope." The projection machines will then switch to the CinemaScope feature. All this, said Einfeld, will serve to introduce the CinemaScope feature with appropriate showmanship, and the audience will be made to feel that it is getting something extra special. He added that his company will make available to the exhibitors a different newsreel clip with each CinemaScope feature.

The exhibitors who are showing or are preparing to show CinemaScope productions will do well to give careful consideration to the suggestions made by Charlie Einfeld regarding the planning of complete CinemaScope shows and the use of the special newsreel clip. And it might be added that the other producing companies that are producing in CinemaScope will do well to give similar consideration to these suggestions so that the industry as a whole may get the fullest possible benefit from this new medium.

By proper programming, and by making special efforts to inform the public of the progress being made to present finer films, the exhibitors can put showmanship into every foot of film projected onto their screens and can lead the way in bringing audiences back to the theatres.

* * *

While on the subject of CinemaScope, this paper wishes to state that, if any exhibitor still has doubts as to the value of the process, all he has to do is take a look at "Vesuvius Express" and he will be convinced. It is a revolutionary and fascinating 16-minute short subject, a sort of CinemaScope travelogue that was filmed in Italy and produced by Otto Lang. 20th Century-Fox is making this short available with showings of "Beneath the 12-Mile Reef."

"Vesuvius Express" takes the spectator on a sightseeing tour aboard the world's fastest streamlined train. Starting from Milan, it goes through the colorful cities of Florence, Rome and Naples, and treats the spectator to breathtaking views of magnificent palaces, churches, monuments statues, ancient ruins and other historic wonders, all shown in color by the Technicolor process. Particularly noteworthy are the CinemaScope views of such historical, cultural and scenic spots as the La Scala Opera House in Milan, Verdi's house for impoverished musicians, the Sforza Castle, the Cathedral of Milan, Palazzo Vecchio, the Uffizi Gallery, Dante's monument, Ponte Vecchio Cathedral, St. Peter's Cathedral and Square, in Rome, the Roman Forum and its ruins, the Arch of Constantine, the Moses Fountain — one of the greatest of Italy's many famed sculptured fountains, the Naples Church and harbor, the spectacular chair lift right to the edge and into the smoking crater of Vesuvius, and many other sights of interest. The thrilling panoramic effect of the streamlined train racing at high speed is a sight that one cannot forget. The whole subject makes one feel as if transported in a wonderland.

It is the belief of HARRISON'S REPORTS that the exhibitor who will show this short subject will receive innumerable favorable comments from his patrons. This short is, in fact, so fascinating that it is bound to enhance the value of CinemaScope many fold.

As a result of the success of this first short, 20th Century-Fox has organized a new department to produce CinemaScope short subjects that will bring to the movie-going public, not only camera travels to the far corners of the world, but also important music, spectacles and special and topical events. If these forthcoming short subjects come anywhere near the quality and versatility shown in "Vesuvius Express," they may very well put an end to double features.

"Miss Sadie Thompson" with Rita Hayworth, Jose Ferrer and Aldo Ray

(Columbia, January; time, 90 min.)

This third screen version of Somerset Maugham's famous short story has been photographed in 3-D and in Technicolor. It no doubt will prove to be a top box-office attraction because of the fame of the story and the drawing power of Rita Hayworth. As an entertainment, however, it should appeal only to sophisticated audiences. The picture is hardly suitable for theatres that cater to a family trade, for the manner in which the story is presented is anything but refined. The kind of woman the heroine was is conveyed, not subtly, but by plain talk, with the word "prostitute" spoken freely by the players. And there is nothing delicate about Miss Hayworth's mannerisms as she bawdily cavorts about a South Pacific island with a group of sex-starved Marines, entertaining them with torrid songs and dances. One of the dance routines, in which Miss Hayworth wriggles and writhes with all the violent motions at her command, borders on the lewd. The story material is, of course, objectionable, not only because it is brimming with sex, but also because it is demoralizing to see the degredation of a religious man who forgets his own preachings and succumbs to physical desires. Although distasteful in theme and in treatment, the picture is well directed and acted, and the production quality first-rate.

Few changes have been made in the 32-year-old story, except that the action has been set in the present and takes place on a tropical island occupied by a detachment of U.S. Marines, who had not seen a white woman for the longest time. Rita, a woman of loose morals, finds herself stranded on the island for a few days when the ship on which she was en route to New Caledonia is quarantined. From the moment she steps ashore, the Marines, especially Aldo Ray, have a gay and riotous time with her, but her uninhibited behavior displeases Jose Ferrer, a wealthy plantation owner who was a fanatical reformer, dedicated to keeping "evil" out of the island. Ferrer attempts to control Rita's behavior only to be scoffed at. Agitated, he checks up on her shady past and discovers that she is a prostitute wanted by the police in San Francisco. He wields his influence and obtains an order for her deportation. Ray, who had fallen in love with Rita and wanted to marry her, spurns her when he learns about her sordid past. Dreading to return to San Francisco and a possible jail sentence, Rita pleads with Ferrer for a chance. He invites her to repent and to approach God. In the days that follow, Rita, numb and defeated, finds comfort and peace in the constant presence of Ferrer; she determines to face her punishment and seek salvation. When Aldo, repentent, comes to her with a plan to smuggle her away from the island, she declines his offer. Ferrer is highly pleased with his moral triumph, but his physical desires for Rita burst their bounds and he forcibly attacks her. The following morning he is found dead, a suicide. Rita, reverting to her flamboyant self, gayly heads for New Caledonia with a promise to wait for Ray.

Jerry Wald produced it, and Curtis Bernhardt directed it, from a screenplay by Harry Kleiner. Strictly for adults.

"Heidi" with an all-foreign cast

(United Artists, March; time, 98 min.)

Made in Switzerland and dubbed with English dialogue, this is a tender and touching tale about a little orphaned Swiss girl, based on Johanna Spyri's classic story of the same name. It is a completely charming picture, one that should delight the youngsters in particular, as well as those adults who can appreciate the human appeal in the joys and sorrows of a small child. It is doubtful, however, if it will appeal to the action-minded picture-goers, and for that reason may fare best in art theatres. All the action takes place in Switzerland and in Frankfurt, and much of the picture's charm stems from the picturesque authentic backgrounds, particularly the shots of the Alps with its snow-capped peaks and lush green valleys. Little Elsbuth Sigmund, a wistful and lovely Swiss child, is completely at ease and believable in the part of the orphan Heidi. The others in the all-foreign cast are competent in their respective roles, and though the dubbed in English dialogue is not always in synchronization with their lip movements it is a deficiency that one does not seem to mind.

Briefly, the story depicts the carefree life led by Heidi, who lives with her elderly grandfather (Heinrich Gretler) in a lonely hut in the mountains, cut off from the nearby villagers with whom he had quarrelled years previously and whose bids for a reconciliation he spurned. Heidi experiences a change in her way of life when she is taken to Frankfurt by her aunt (Elsie Attenhofer) as a playmate for the invalid daughter of her aunt's wealthy employer, in whose home she worked as a maid. The unspoiled child finds it difficult to adapt herself to the strange home and to the strict discipline of her playmate's governess. She longs to return to her grandfather and to her beloved mountains, but Klara (Isa Gunther), the child who appears to be incurably paralyzed, becomes so fond of Heidi that her father keeps on postponing her return. In the events that follow, Klara, encouraged by Heidi, attempts to walk and eventually accomplishes the feat. Her father's joy is so great that, out of gratitude, he decides to keep Heidi in his home and to treat her as his own daughter. Heidi is dismayed by this turn of events, but she keeps her grief to herself. Her homesickness, however, becomes more and more unbearable and, when it begins to affect her health, Klara's father realizes the cause and arranges for her to return home. Heidi's homecoming brings great joy to her lonely grandfather, so much so that he makes his peace with the villagers.

It was produced by Lazar Wechsler, and directed by Luigi Comencini, from a screenplay by Richard Schweitzer and Wilhelm M. Treichlinger.

Excellent family entertainment.

"Paratrooper" with Alan Ladd, Leo Genn and Susan Stephen

(Columbia, January; time, 87 min.)

Produced in Britain and photographed in Technicolor, this is a better-than-average war melodrama that pays tribute to the work of the British Airborne forces in World War II. The picture is notable, not so much for its personal drama, but for its exciting commando-style war action sequences, and the graphic depiction of the grueling training program undergone by the British paratroops, including mass parachute jumps. A thrilling sequence is the swift raid on a Nazi radar station in France. Highly exciting also is the raid on a Nazi airfield in Northern Africa, during which time the paratroops find themselves trapped in a minefield and surrounded by the enemy, only to fight their way out of the trap after the hero blasts a path through the land mines with a "bazooka." All this has been staged in thrill-packed fashion. Alan Ladd is effective as the brooding but courageous American who joins the British paratroops, but the story, which revolves around his refusal to become an officer because he had once given an order that had caused a buddy's death, is far from compelling. A fine characterization is turned in by Leo Genn as the commanding officer who helps Ladd to find himself and induces him to accept a commission. The romance is only mildly interesting:—

Ladd posing as a Canadian, joins a British paratroop unit and more than holds his own during the vigorous training program, but he shows no desire for levity or friendship and seems to be bothered by a secret obsession. He tries to make a date with Susan Stephen, a comely WAAF who packs and distributes parachutes, but his brusque manner is most unfriendly and she reacts in kind. Ladd gets into a scrap with several of his colleagues when they make derogatory remarks about American lend-lease, and ends up with a two-week stay in the guardhouse. Meanwhile Leo Genn, his commanding officer, checks up on his record and discovers that he was a former officer in the American Air Force. Questioned by Genn, Ladd refuses to discuss his past. Later, Ladd distinguishes himself in a raid on a Nazi radar station in France and is offered a commission by Genn, but he brusquely rejects it. By this time Ladd and Susan had established friendly relations and had fallen in love. One

night she presses him for an explanation of his attitude toward a commission, and he tells her that, as an American officer, he had given an order that had caused a buddy's death and for that reason did not want a commission lest he be responsible for more deaths. Genn, learning of Ladd's obsession through other channels, tries to talk him out of it, but to no avail. Ladd, however, believes that Susan had revealed his secret to Genn, and he quarrels with her over the matter. But both become reconciled before he leaves on a raid to wrest an airfield from the Nazis in North Africa. Landing there, the paratroopers beat back the Germans only to find themselves trapped in a mined area. With Genn wounded seriously, Ladd takes command of the situation and figures out an ingenious way to get out of the trap and join a British tank column, which routs the enemy. Genn then proves to Ladd that he is a natural leader and induces him to accept a commission.

It was produced by Irving Allen and Albert R. Broccoli, and directed by Terence Young, from a screenplay by Richard Maibaum and Frank Nugent, based on "The Red Beret," by Hilary St. George Saunders.

Suitable for the family.

"Drums of Tahiti" with Dennis O'Keefe, Patricia Medina and Francis L. Sullivan

(Columbia, January; time, 73 min.)

A fair 3-D romantic adventure melodrama, photographed in Technicolor. Set in 1877, its story about an adventurous young American who endeavors to help the aged Queen of Tahiti smuggle guns to the island to prevent it from becoming a French protectorate is all quite familiar and improbable, and there are moments when the action is bogged down by too much talk. On the whole, however, it has enough movement and excitement to get by as a supporting feature with the undiscriminating actino fans. Worked into he proceedings o good effect are stock shots of an erupting volcano, which adds to the melodramatic thrills. The direction and acting are competent, but there is nothing in the story to make the spectator take a deep interest in the fate of the characters. The color photography is good:—

With Tahiti soon due to become a French possession, Frances Brandt, the half-English Queen, plots a revolution that would turn the island over to the British. Francis L. Sullivan, the island's genial police chief, is aware of the plot and thwarts every effort of the Queen's followers to smuggle guns to the island. To fill an obligation to the kindly old Queen, Dennis O'Keefe, an American and close friend of Sullivan's, agrees to smuggle in a shipment of rifles from San Francisco aboard his schooner. He informs the curious Sullivan that he is going to San Francisco to get married, but Sullivan, suspicious, insists upon accompanying him so that he may be his best man at the wedding. In San Francisco, O'Keefe eludes Sullivan long enough to find a girl who will consent to a marriage of convenience with him for several months, for $2,000. He makes a deal with Patricia Medina, a cafe entertainer, who attempts to doublecross him, but he forces her to marry him and practically shanghais her aboard his ship before she can run away. He then outsmarts Sullivan and sails without him. Patricia refuses to have anything to do with O'Keefe during the voyage. Just before reaching Tahiti, O'Keefe drops anchor at a desolate volcanic island nearby and hides the rifles in preparation for the revolt, scheduled to take place when a British fleet approaches. Upon arriving in Tahiti, O'Keefe meets up with Sullivan, who had preceded him via a fast boat, and who hints subtly that he was fully aware about the hidden rifles, and that he had better not continue with the conspiracy. But when word reaches O'Keefe that the guns will be needed immediately, he and his crew set out to get them. Shortly after they leave, Patricia, now really in love with O'Keefe, learns that the British fleet is not coming to support the revolution. She turns to Sullivan for aid, and the two go to the Queen and convince her of the futility of her conspiracy. Meanwhile O'Keefe and his men reach the island just as the volcano begins to erupt violently. They run for their lives, with a hurricane adding to their danger, but they manage to get back to Tahiti in safety, much to the relief of everyone, particularly Patricia.

It was produced by Sam Katzman, and directed by William Castle, from a screenplay by Douglas Heyes and Robert E. Kent, based on a story by Mr. Kent.

Harmless for the family.

"King of the Kyber Rifles" with Tyrone Power, Terry Moore and Michael Rennie

(20th Century-Fox, January; time, 99 min.)

Produced in the CinemaScope process and photographed in Technicolor, "King of the Kyber Rifles" gains importance by reason of the spectacular quality that is imparted to it by the anamorphic treatment. Its story of India in 1857, and of a half-caste British officer who, though discriminated against by his fellow officers, proves his loyalty by quelling a rebellion of native tribesmen against British rule, is interesting enough, but it lacks originality and tends to slow down considerably in spots. These shortcomings, however, are overcome to a great extent by the breath-taking panoramic shots of majestic mountains and desert country, against which backgrounds there is much turbulent and thrilling action as the hero and his troops, dressed in colorful costumes, fight their way up and down rocky cliffs and through India's Kyber Pass in murderous hand-to-hand combats before disposing of the ruthless tribesmen. Tyrone Power is dashing and courageous as the solemn hero, and Terry Moore is pert and pretty as the commanding general's daughter, with whom Power falls in love. The others in the huge cast fill their roles competently. Special mention should be made of Henry King's expert direction; he has maneuvered the players and set the scenes in a way that takes full advantage of the CinemaScope medium:—

While leading a supply column headed for the garrison at Penshawar, Power, a British captain, is ambushed in a narrow pass by Afridi tribesmen commanded by Guy Rolfe, a ruthless rebel leader, who sought to end British rule in India. Power and his men beat off the attack and make their way to the garrison, where they are welcomed by Michael Rennie, the commanding general. Terry Moore, Rennie's headstrong daughter, finds herself attracted to the handsome Power. Shortly after his arrival, it is discovered that Power is the son of a British officer and a Moslem mother. This results in his being snubbed by certain of the native-hating officers, but Rennie, judging Power by his ability, puts him in charge of the Kyber Riflemen, composed of native soldiers. In due time Power whips the Riflemen into fighting trim and gains their respect. Meanwhile Terry, ignoring Power's half-caste status, falls in love with him, much to her father's displeasure. One day Power saves Terry from an attempted kidnapping by a group of Rolfe's tribesmen, after which both are stranded in the desert. They are rescued by one of several searching parties, but one of the parties is captured by Rolfe, and he sends word to Rennie that all will be killed unless he (Rennie) turns over to him a newly-arrived shipment of high-powered rifles. Power volunteers to kill Rolfe and, though he is denied permission, he makes his way to Rolfe's stronghold. It then develops that he and Rolfe were boyhood chums. He wins Rolfe's confidence by stating that he had deserted because the British despised him for his Indian blood. Later, however, when he tries to assassinate Rolfe, he hesitates for a moment and allows the wily chieftan to gain the upper hand. After spearing several of the captive British soldiers to death, Rolf permits Power to go free but warns that he will not spare his life again. Returning to the garrison, Power is put under arrest for disobeying orders, but when mutinies begin to occur throughout India he is called upon to lead the Kyber Riflemen in an attack on Rolfe's stronghold. Power and his men emerge victorious after a furious battle in which Rolfe is killed. The victory wins him the respect and admiration of his colleagues, as well as Rennie's approval as a future son-in-law.

It was produced by Frank P. Rosenberg, and directed by Henry King, from a screenplay by Ivan Goff and Ben Roberts based on a story by Harry Kleiner, who adapted it from the novel by Talbot Mundy. Suitable for all.

"The Wild One" with Marlon Brando, Mary Murphy and Robert Keith

(Columbia, no rel. date set; time, 79 min.)

There is no denying that there is considerable merit to this picture from the viewpoints of production, direction and acting, but how any person connected with picture production could see entertainment values in the ugly story that it presents is beyond comprehension. In a word, the story, which revolves around some 30 or 40 irresponsible, law-flouting, sadistic and jive-talking motorcycle riders who terrorize an entire town for a day and a night, is "terrible." Not one of the characters, not even the townspeople themselves, is sympathetic. And the display of violence, vandalism, sadism, brutality, cowardice and man's inhumanity to man leaves one with a feeling of revulsion. Moreover, it is demoralizing in that an attempt is made to win sympathy for worthless characters. Additionally, the story is illogical in that there is no reason why state or county police could not have been summoned long before they are called to quell the disturbance. All in all, it is the kind of picture that leaves one with an ugly taste and that can be of no benefit to the motion picture industry. If shown abroad, it can do irreparable harm to the United States because of the false impression that may be created about the American people and their way of life.

The story has a gang of young hoodlums on motorcycles, led by Marlon Brando, stopping in a small town to get some beer at the local tavern. Within minutes they create a great disturbance, dashing around the main street in their motorcycles and making themselves generally obnoxious. Ian Keith, the town's only policeman, tries to quiet them down, but he is bulldozed by Brando into minding his own business. The hoodlums take to guzzling beer and make complete nuisances of themselves, wrecking cars, insulting people, making passes at girls and invading shops. The townspeople put the pressure on Keith to stop the commotion, but the ineffectual policeman cannot cope with it. To add to the confusion, a rival motorcycle gang rides into town, and their beer-sodden leader gets into a savage fight with Brando. While the others continue to raise pandemonium, Brando makes a play for Mary Murphy, Keith's daughter, a waitress who was disgusted with her father's cowardice, but Brando gets nowhere with her. As the day grows into night and the hoodlums become more vicious, the villagers band together to drive them out of town. They give Brando a severe beating in the mistaken belief that he was attempting to attack Mary. Brando manages to jump on his motorcycle and starts to scoot out of town, but he is knocked off by a thrown tire wrench. His motorcycle gets out of control, and runs down and kills an old man. The arrival of the county sheriff and several deputies prevents Brando from being lynched. In the complicated events that follow, the villagers, by keeping silent about how the old man was killed, try to frame Brando on a manslaughter charge, but testimony from Mary clears him. It all ends with the sheriff sending the hoodlums on their way with a warning to behave themselves. No punishment is given to them, and there is no indication that they will change their ways.

It is a Stanley Kramer Company production, directed by Laslo Benedek, from a screenplay by John Paxton, based on a story by Frank Rooney.

Strictly for adults.

*Robert Keith, not Ian. #She helps, but a witness clears him.

"Knights of the Round Table" with Robert Taylor, Ava Gardner and Mel Ferrer

(MGM, January; time, 115 min.)

Spectacular is the word for this initial MGM CinemaScope production, which is based on Sir Thomas Malory's classic novel, "Le Morte D'Arthur." Produced in Britain, photographed in Technicolor and set in the medieval days of King Arthur, its romantic adventure tale of the restoration of England following the withdrawal of the Roman legions is a free adaptation of historical fact that is ideally suited to the CinemaScope process, which not only lends grandeur and sweep to the magnificent indoor and outdoor settings but also heightens the excitement and thrills that stem from the display of flashing swords, whirring arrows, lance duels and battles between opposing forces. The scenes of pageantry and the colorful costumes are a treat to the eye. The picture draws comparison with "Ivanhoe" in entertainment values and appeal, with the added importance of having been filmed in CinemaScope. The one criticism that may be made is that the action is slowed down considerably in spots because of excessive dialogue. Robert Taylor plays the role of Sir Lancelot in a forceful and virile style, dominating the activities with his heroics. A fine portrayal is turned in by Mel Ferrer as the sympathetic and courageous King Arthur. Ava Gardner is competent if not outstanding as Guinevere, Arthur's Queen, who is in love with Lancelot.

Briefly, the incident-packed story has Ferrer proving himself to be the rightful King of England, but his position is disputed by Ann Crawford, his stepsister, who sought to place Stanley Baker, her evil husband, on the throne. They agree that the dispute should be settled by a council of England's tribal chiefs. Baker, however, dispatches six henchmen to kill Ferrer before he can get to the council. But Ferrer, aided by Taylor, an adherent he had never met, beats off the attack. The two become fast friends and fight side-by-side in a long war against Baker's forces, with Ferrer eventually emerging victorious. The beaten chiefs swear their allegiance to Ferrer and he pardons them, but Taylor objects to the pardon given to Baker and has a falling out with Ferrer. Taylor, however, comes to pay homage to Ferrer on the day he is crowned. Pleased, Ferrer makes him the personal protector of Ava, who had just become his queen. Already attracted to each other in a previous meeting, Taylor and Ava soon find themselves hopelessly in love, but both restrain their feelings. Aware of the love between Ava and Taylor, Ann and Baker seek to trap them as a means of overthrowing Ferrer's rule, but Taylor, guessing their intentions, arranges with Ferrer to send him to the North to fight the Picts. He takes along Maureen Swanson, Ava's lady-in-waiting, whom he makes his wife. After an absence of two years, during which Maureen dies in childbirth, Taylor returns. Ava, unable to restrain herself, visits him in his quarters and is caught by Baker. This results in Ferrer banishing Taylor from England for life, while Ava is ordered to spend the rest of her days in a convent. Ferrer's refusal to give Taylor the death penalty enables Baker to divide the Knights of the Round Table and plunge England into warfare. Ferrer dies on the battlefield, but not before he recalls Taylor and pardons him. Taylor seeks out Baker and slays him, after which he dedicates himself to uniting England.

It was produced by Pandro S. Berman, and directed by Richard Thorpe, from a screenplay by Talbot Jennings, Jan Lustig and Noel Langley. Suitable for all.

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